

Amateur Photographer



Cream of the crop
The **18 best** cameras, lenses and accessories you can buy right now

Passionate about photography since 1884

Get the blues

You don't even need a darkroom to make these cool **Victorian cyanotype photograms**



Classic reshoot
How we recreated a famous **Jeanloup Sieff** portrait



Close encounters
Your best **macro photos** revealed

David Bowie
Intimate portraits of the **rock legend**

PLUS Tips for great shots of Cheshire's Dunham Massey and Dorset's Swanage





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A week in photography



A couple of weeks ago we led with a feature on how to get the best photos from your smartphone (AP 28 July).

This week we show you how to make cyanotype photograms, like they did in Victorian times. What other magazine would give you this kind of variety? Our time machine also stops in 1969 this week as we attempt to recreate an iconic portrait of

the legendary Catherine Deneuve by the equally legendary Jeanloup Sieff. I think we did a great job, but judge for yourself on page 32. Then we fast forward to the present day to reveal the very best cameras and accessories you can buy today, as chosen by the panel at EISA, which includes yours truly. There's lots more in this issue, including your best macro photos from APOY 2018. Enjoy!

Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK



© NICK SEAMAN IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

Skyfire by Nick Seaman

Sony Alpha 7R II, 16-35mm, 10sec at f/4, ISO 2000

This sunset scene was uploaded to Instagram with the hashtag #appicoftheweek. It was taken by photographer Nick Seaman. He tells us, 'This image was taken at the end of a day on the Norfolk coast. Just before sunset I'd captured a shot of Happisburgh Lighthouse [the only independently run lighthouse in Great Britain] that I'd been after for a while, and

thought the day of shooting was complete. However the threat of heavy storms later in the evening kept me there for a bit longer. It was really dark by the time the lightning started, so I had to try out a few different settings to get usable shots. I was especially pleased with this one as it really captures the yellow and purple hues of the skies above.'



Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit **www.permajet.com** to learn more.

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Send us your pictures If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to **appicturedesk@ti-media.com**.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 28.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 28.



NEWS ROUND-UP

The week in brief, edited by Geoff Harris



MAGIX unveils new Photostory

German software maker MAGIX has announced the Photostory Deluxe 2019 photo/slideshow maker. The release has 16 tracks, inheriting the software engine from Video Pro X, and over 1,500 effects for slideshows. The image-editing tools have been beefed up, too. See www.magix.com/us/photo-graphic/photostory/.

Leica Q is pretty in pink

Leica has launched a limited-edition version of its Leica Q camera, called the Leica Q Globe-Trotter, created in partnership with the eponymous luggage maker. The camera comes in navy or light pink leather and is limited to 50 units in each colour. It's available at Leica stores and authorised dealers, and will set you back £5,400.



Street photo winner on show in London

Leica is also hosting a month-long exhibition of the work of Alan Burles, winner of this year's Street Photography International Awards, at the Leica Studio Mayfair, London. This year's competition, which only costs £2 an image to enter, received thousands of entries from 137 countries. Burles wins a Leica Q and other prizes, as well as his solo exhibition which runs until 13 September.

Waist-mounted monopod, anyone?

A new wearable stabiliser that uses your body as its third axis of stability is seeking funding on Kickstarter. Steadify, which is a monopod connected to a belt, promises to deliver shake-free shots without ever having to put anything on the ground. The developers hope to ship by October. See bit.ly/wearablemonopod.



New book on Queen Victoria's photographer

The London Stereoscopic Company, headed up by Queen guitarist Brian May, is releasing a new book on leading Victorian stereo photographer, George Washington Wilson, who became official photographer to Queen Victoria. AP will be chatting to Brian, and author Professor Roger Taylor (no relation), soon.

© PETAR SABOL/INTERNATIONAL GARDEN PHOTOGRAPHER OF THE YEAR



BIG
picture

IGPOTY Macro Art Photo Project winners revealed

Specialising in close-up creative images, International Garden Photographer of the Year's Macro Art Photo Project drew winning images from Croatia, China, The Netherlands, Slovakia, USA, Spain, Russia, Ireland and UK.

This year's winner is professional Croatian photographer, Petar Sabol, for his image, 'Mayflies' (above). Speaking about his



photograph, he said, 'The gorgeous, enriching light of a new day covered this pair of mayflies, basking on a backlit Papaver.' Petar receives £500, will be published in the new IGPOTY 12 book and will feature at the flagship exhibition at Royal Botanic Gardens, Kew, in February 2019.

Each year, IGPOTY runs three smaller photo projects, which give photographers the chance to explore specific themes and skills. For more details, see igpoty.com.

Words & numbers

I think if you don't love people and aren't fascinated by them, you'll never succeed as a portrait photographer

Rankin

British portrait and fashion photographer and director

\$9.86
billion

Estimated value of the global
3D camera market by 2023

SOURCE: INDUSTRARC



New version of Corel PaintShop Pro

 PAINTSHOP Pro will be a familiar name to anyone who's been editing digital photos for a few years, and developer Corel has just announced a new version, PaintShop Pro 2019. The program is aimed at all levels, from beginners to advanced users.

A major new feature enables you to edit any photo taken with a 360° camera. As well as straightening spherical images and turning them into panoramas, you can create 'tiny planet' and outlandish rabbit-hole images, reducing the sky to a disc in the centre of the image.

Beginners are catered for with a Learning Center panel to help with editing tasks, and there is an extensive database of creative ideas and suggestions at the Discovery Center. For more-experienced users, there is now support for over 650 raw file formats from a diverse range of cameras, with 100 cameras added in this latest iteration. WinTab-aware and Windows Ink tablet and stylus input devices are also supported.

Corel claims that the program is faster to use too. The Crop tool gets a 5x speed boost, while the Clone



Get a lot more bang for your buck with the Ultimate version

Brush and instant photo fix tools are also snappier. More than 50 bug fixes are included in PaintShop Pro 2019 and there are several new brushes, colour palettes, gradients and patterns.

Easier digital art creation is another big selling point. The Pic-to-Painting plug-in turns your images into a wide range of digital paintings, replicating well-known artists. Any plug-ins, scripts, brush tips, colour palettes, gradients, patterns, textures and effects you have installed in older versions of PaintShop Pro will also be available in this new version.

PaintShop Pro 2019 will cost £69.99, while the Ultimate version costs £89.99 which includes PhotoMirage Express, Painter Essentials 6, Perfectly Clear 3.5 SE, Corel AfterShot 3 and more editing tools. Visit www.paintshoppro.com for more information.




A new plug-in called Pic-to-Painting turns your images into digital paintings



© IMAGEBROKER/ALAMY STOCK PHOTO

EU court upholds photographer's rights online

 THE EUROPEAN Court of Justice has confirmed that you can't republish a photo just because it's freely accessible online, and that you need the permission from the photographer to use it first. In the recent Land Nordrhein-Westfalen v Dirk Renckhoff case, a secondary school student downloaded a photo from a travel website and put it in a school presentation which also ended up online. When the photographer, Dirk Renckhoff, saw this, he sued the school seeking €400 in damages. The EU court has now ruled in Renckhoff's favour, adding 'it is of little importance if, as in the present case, the copyright holder does not limit the ways in which the photograph may be used by internet users.' See the full ruling at bit.ly/euphotoruling.



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New phone warns you when subject blinks

KEEN to take the fight to Huawei and other rivals, Samsung has announced the Galaxy Note9 smartphone, featuring dual 12MP cameras, its biggest-ever battery, a faster processor, pen input device, more storage options and some interesting new camera features, including one that warns you of blinking subjects and other potential headaches.

The Scene Optimiser uses artificial intelligence (AI) to identify elements of a photo, such as scene and subject, classify it into one of 20 categories and then 'instantly optimise' it based on the category. 'The result is a stunning, lifelike image with bold colours and dynamic definition,' claims Samsung.

Meanwhile the Flaw Detection feature warns users if it thinks there's something wrong with a photo, so the user can take another picture without losing the moment. An immediate notification will appear if the image is blurry, the subject blinked,



Samsung's Galaxy Note9 phone boasts dual 12MP cameras

there is a smudge on the lens, or there's backlight impacting the quality of the image. The camera also features a new Dual Aperture lens and more-powerful noise-reduction features. Helping to show your pictures at their best is a 6.4in Super AMOLED Infinity Display.

The Galaxy Note9 will be available in the UK from

24 August from Samsung.com and selected retailers.

Colour options include Lavender Purple and Midnight Black, both with a matching S Pen, and Ocean Blue with a Yellow S Pen input device. You can pre-order a smartphone now, with the 128GB variant handset costing £899 or the 512GB variant costing £1,099.

Lensbaby £169 lens for tilt-shift look

LENSBABY has released the Sol 45 lens, which hopes to attract users intrigued by the 'dreamlike' tilt-and-shift effects associated with the brand. The Sol 45 is manual focus, with a fixed focal length of 45mm and a fixed aperture of f/3.5, which delivers shallow depth of field. Twin bokeh blades, on hinged arms at the edge of the lens, can also be used to recreate attractive bokeh effects or add texture. It's possible to tilt the Sol 45 as far as 8.5° for creative tilt-and-shift effects, or lock it in a straight-ahead position. It costs £169 and is available for various mounts. There's also a separate version for Micro Four Thirds, the Sol 22 (44mm equivalent). See lensbaby.com.

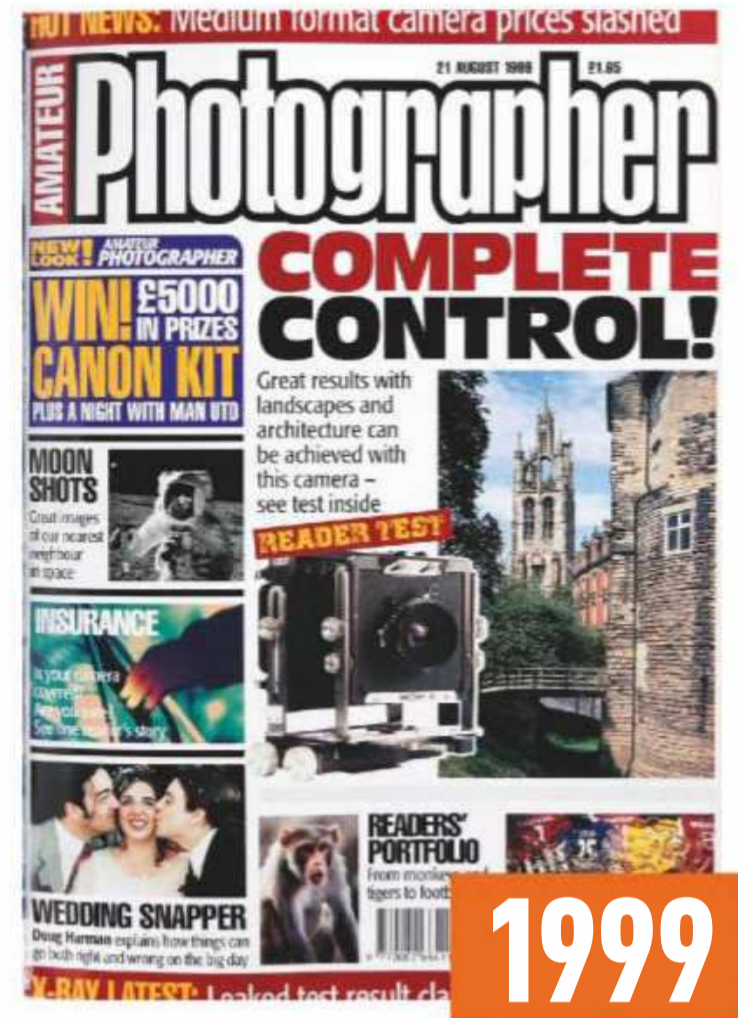


The Lensbaby Sol 45 delivers shallow depth of field as standard for attractive effects

For the latest news visit www.amateurphotographer.co.uk

Back in the day

A wander through the AP archive. This week we pay a visit to August 1999



THERE were plenty of 'big characters' in this issue. First up, Fleet Street pundit Mike Maloney, giving some constructive criticism of readers' photos. Mike had a lovely touch – he pulled no punches but readers were never left feeling belittled or disheartened. Meanwhile Doug Harman shared a tale of his first proper wedding shoot, while the 'straight talking' features editor, one Nigel Atherton, 'wanted to get something off his chest'. Wonder what happened to him? Another larger than life character, but for the wrong reasons, was murderer Dr Crippen, some rare photos of whom cropped up in the news. Other highlights included a cautionary tale on insurance from Tony Harrison (nothing to do with the *Mighty Boosh* character, we assume) and an extensive write-up on the Ebony 6x9cm camera by then-editor Garry Coward-Williams. Finally, Martin Evening showed how to get the best results in Photoshop, sterling work he continues to do for AP.



Fleet Street pundit Mike Maloney became an AP institution

Exhibition

David Bowie

Geoff MacCormack Collection

An intimate look at friendship, stardom and the creative genius that was David Bowie, this selection of images is sure to be popular, writes **Tracy Calder**

'David Bowie – Geoff MacCormack Collection' runs at Lucy Bell Gallery, St Leonards-on-Sea, East Sussex, until 13 September 2018. For more details visit www.lucybell.com

Over the years there have been countless books and exhibitions celebrating the life and work of David Robert Jones (better known as Bowie), but one in particular stands out. In March 2013, 'David Bowie Is' opened at the V&A in London, marking the first international retrospective of his career. Three years in the making, it featured costumes, handwritten notes, paintings, interviews, instruments and photographs. The museum had been given unprecedented access to the David Bowie Archive, and it showed in the diversity of objects it chose for public display. The show was a great success and toured globally before closing at Brooklyn Museum in New York last month.

Bowie knew how to draw a crowd, and how to delight and surprise his audience. He was a master of reinvention, both in terms of his personal style, and his music. Just two days before his death, he released his 25th album, *Blackstar*, which Alexis Petridis of *The Guardian* described

as 'rich, deep and strange'. Since his death, the album has been scrutinised for hidden meanings, but because Bowie refused to explain his music or make himself available to the press in his later years, the songs remain open to interpretation. This level of ambiguity is nothing new, and seems fitting for a creative soul who loved to experiment: 'In the late '60s, the young Bowie experimented with mixed media, cinema, mime, Tibetan Buddhism and love,' according to the website www.davidbowie.com.

Aside from his musical output, Bowie starred in numerous films, including *The Hunger*, *Labyrinth* and Martin Scorsese's *The Last Temptation of Christ*, where he plays Pontius Pilate. After hearing of his death in 2016, Scorsese paid tribute to Bowie in *Entertainment Weekly*. 'His music and his image and his focus were always changing, always in motion,' he wrote. 'With every movement, every change, he left a deep imprint on the culture.' Despite his relatively private nature, much has



'The friendship between Bowie and MacCormack is evident in Bowie's relaxed expressions and posture'

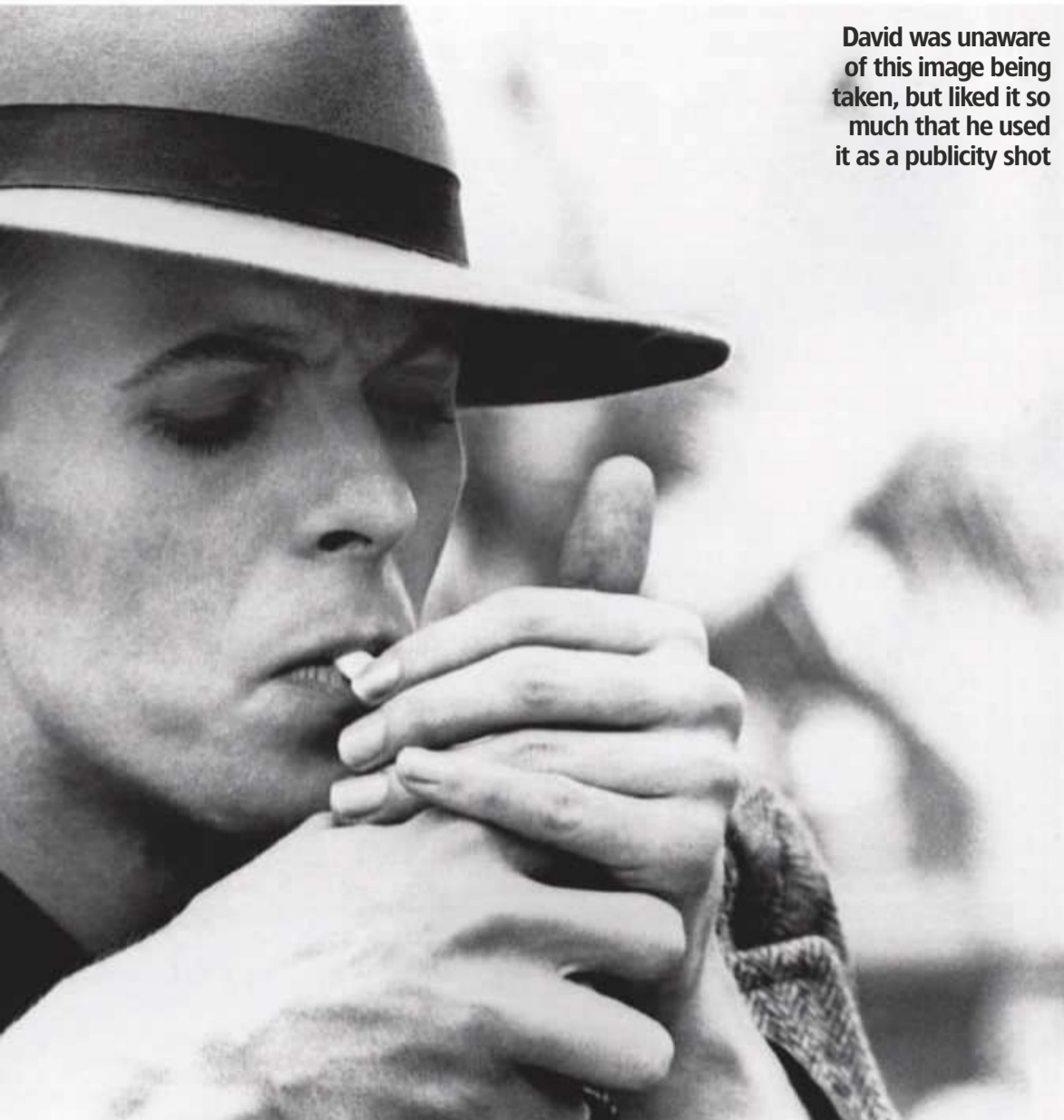
been written, and implied, about Bowie. There are a few individuals, however, who knew him in person – this select band includes Geoff MacCormack (formerly known as Warren Peace).

MacCormack's relationship with Bowie began when they were eight years old and living in Bromley. The pair were choir boys, and attended scouts together, but they were also linked by their fascination with the USA. In 1973, Bowie rang his childhood friend (who by now was selling advertising space in a newspaper) and urged him to join his band, The Spiders from Mars, on tour as a backing vocalist, percussionist and dancer. MacCormack readily agreed. Bowie had developed a fear of flying after a bad experience in the early '70s, so the pair traversed the globe on boats, trains, and by road. Travelling slowly gave them plenty of time to talk, and also for MacCormack to capture their adventures on film.

The resulting images are divine. The friendship between the two is evident in Bowie's relaxed expressions and posture. At times, they have the intimacy



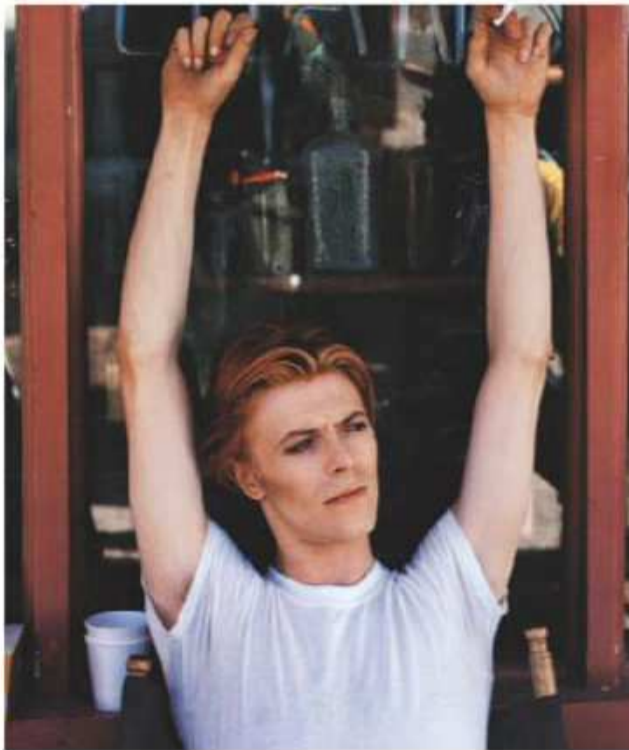
A scene from *The Man Who Fell to Earth*, shot at White Sands in New Mexico – an eerie and desolate place



David was unaware of this image being taken, but liked it so much that he used it as a publicity shot



David had just finished a gruelling scene in *The Man Who Fell to Earth*



Fenton Lake, New Mexico. One of MacCormack's favourite images – he likes it for its raw honesty

of photographs from a family album. One image shows Bowie completely lost in thought after filming a gruelling vivisection scene from *The Man Who Fell to Earth*. He appears unaware of MacCormack's presence. In another picture, Bowie is seen sleeping off a night of drinking Riesling and cheap beer on the Trans-Siberian Express. They were clearly having a blast, but were also growing up together.

MacCormack toured with Bowie for three years, but the images he made

during this time were gathering dust at his mother's house (along with his old record collection) until he realised their significance some 30 years later. In 2007, Genesis Publications produced *From Station to Station: Travels with Bowie 1973-1976* – a delightful photojournal with a jokey foreword from Bowie. Now a selection of MacCormack's photographs can be seen at Lucy Bell Gallery in St Leonards-on-Sea, East Sussex.



Also out now

The latest and best books from the world of photography



© LAURENCE STEPHENS

Bored Tourists

By Laurence Stephens, Hoxton Mini Press, £9.95, 112 pages, paperback, ISBN 978-1910566367



GOING on holiday isn't all it's cracked up to be, according to documentary photographer Laurence Stephens.

'We go abroad seeking cultural enlightenment but end up spending most of the time looking for a place to sit down,' he suggests in this witty book. He got the idea of photographing bored tourists while visiting Barcelona Cathedral and in the end spent three summers exploring Portugal and Spain in the hope of spotting bemused or half-asleep sightseers. He found plenty: one man rests on an old mattress with his hand clasped around his suitcase handle, another videos a melon, while a third seems to have his head stuck down a hole in the ground. It's a wonderfully playful book, beautifully presented, and well executed.

★★★★★ Tracy Calder

Forgotten Little Creatures: A Collection of Photographs

By Victoria Hillman, Redfern Natural History Productions, £20, 150 pages, hardback, ISBN 978-1908787286



WITH a background in zoology, wildlife biology and conservation, Victoria Hillman is more than qualified to dispense information about

the plants, invertebrates, amphibians and reptiles close to her home in Frome, Somerset. This richly illustrated book, financed via crowdfunding, contains more than 100 images, covering everything from snake's head fritillaries to a Perez's frog munching on its own skin. The book can be purchased via www.vikspics.com, and its strength is in the marriage between images and text – we gain an insight into some overlooked, and often misunderstood, species. Who knew that the best way to hear the female speckled bush cricket sing is to use a bat detector? At times it feels like you are exploring with Victoria, which is a privilege.

★★★★★ Tracy Calder



Viewpoint Amy Davies

When the pressure to get a perfect shot is spoiling your experience, should you put the camera down?

Recently, I've been thinking about whether I'm taking too many photos. It may seem strange for a photography writer to advocate putting your camera away, but bear with me.

My most recent holiday included a day trip to Niagara Falls, which involved a boat ride into the famous mist, all of us bedecked in attractive plastic ponchos. As I glanced around, people were scrambling to get to the edges of the boat, armed with their cameras (or phones).

Keen to see my camera live another day, I kept mine safely tucked away, aside from a couple of grab shots. Initially I felt a twinge of disappointment that, faced with the chance to get up close and personal with one of the world's most famous landmarks, I probably wasn't going to be able to capture any photo, let alone an extraordinary one. But then, I began to reason, now wasn't the time to take photos, it was time to enjoy the moment. The feel of the cool water on my skin was welcome relief during a freak Canadian heatwave (not helped by, in effect, wearing a bin bag), while I knew that no photo – or video – could ever truly do it justice.

Obsession

I began to think about other times I've felt the pressure to take a great shot, and wondered whether ultimately it was worth it. There's a fine line between a hobby and an obsession which cancels out

enjoyment. These days, we also have the pressure of social media, chasing likes and comments regarding just how much of an amazing time we're supposedly having.

But was it really that amazing if all your non-photographer husband/wife/family/friend (delete as appropriate) could remember about your trip was your 700 attempts to get the perfect shot, swapping lenses, trying 'just one more' angle while they were getting increasingly impatient? Was it really amazing if you felt yourself getting irrationally angry at passers-by for daring to walk into the frame?

I recently read a study that suggested you're less likely to remember something if you take a photo of it. It's as if your brain decides there's no need to store the information. But I want my memories to stay in my head, not sit on a hard drive, which I may never look at.

While I'm never going to stop taking photos on my holidays, I've made a new resolution to be less worried about the perfect shot in these situations. And, especially in locations that have been photographed to death, if something isn't working within a few minutes (or ideally seconds) to move on to the next thing.

Hopefully both the enjoyment of my travels and of photography will increase by a quality-over-quantity approach.

Amy Davies is one of *Amateur Photographer's* Features Editors, and previously has spent many years writing for various photography titles.



This image was captured from a distance once the experience had been enjoyed camera-free

In next week's issue

On sale Tuesday 28 August



© JAMES ABBOTT

Take full control

James Abbott explains all you need to know about shooting manually

Huawei P20 Pro

Andy Westlake tests the triple-camera smartphone with its Leica optics

Sigma 105mm f/1.4 Art

Is the Sigma 105mm f/1.4 DG HSM Art a portrait photographer's dream lens?

Film processing

The importance of printing contact sheets to help with image selection





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Angela Chalmers

Angela Chalmers is a photographer and painter with a first-class honours degree in Fine Art. Her working methods range from expressive watercolours to painterly camera-less cyanotypes. Angela has exhibited internationally and her work is held in many private collections. See www.angelachalmers.com.

Working with an alternative process enables you to be more experimental and creative

KIT LIST

▼ Safety equipment

Cyanotype chemicals must be handled with care. The most hazardous practice is mixing raw chemicals to make stock solution. For basic protection you need protective glasses, mask and gloves.



Chemicals ►

The cyanotype solution is made from two chemicals: Ferric ammonium citrate (green) and Potassium ferricyanide. These solutions are generally labelled A and B. Mix equal measures of A + B to make the working solution.



▼ Coating

Handcrafted coating allows you to be free and give painterly edges, while a sponge gives a harder edge to the emulsion. Do not use a brush with a metal ferrule, as this may react with the cyanotype chemistry and corrode.



Exposure ►

Working outdoors you will need a board, glass and clips. I use plywood or stiff cardboard to clip the glass in position while making exposures. This is particularly useful in windy conditions as it holds everything in place.



▼ UV light source

The summer sun works beautifully. A good south-facing window ledge can work surprisingly well. For total control an ultraviolet (UV) lamp can be used effectively. I use an Osram Ultra-vitalux 300W bulb plugged into a 13 Amp plug socket.





Angela loves working with nature and using the sun as her light source

Story of the blues

Keen to get more creative? **Angela Chalmers** reveals how working with the historic cyanotype process can generate really eye-catching images

While many photographers make decisions about which lens, aperture or shutter speed is required to capture a moment of creativity, my photographic images are made without using a camera, and use the traditional cyanotype formula that was invented in 1842. The British botanist Anna Atkins, who has been described as the first woman to produce a photographic book, used the process to illustrate specimens of algae in *Photographs of British Algae: Cyanotype Impressions* in 1843, while famous artists such as Man Ray and László Moholy-Nagy rediscovered photograms during the avant-garde movements of the early 20th century.

The biggest joy of working with an alternative process is the impressive results you can achieve when you experiment and break rules. There are no boundaries with making photograms. In fact it is such a liberating way to make images that even if your first attempts are not masterpieces the creative experience of producing a simple photographic image without a camera is something that I feel all photographers should try at least once in their life. I would compare the sacred act of making



Technique CYANOTYPES

black & white prints in the darkroom to making cyanotype prints – a simple yet satisfying photographic experience with unlimited possibilities. Indeed William Henry Fox Talbot, one of the pioneers of photography in the 1830s, continued to experiment with camera-less images for many years after he discovered how to produce photographic negatives.

The aesthetics of a photogram are somewhat mysterious, which is what grabbed my attention when I first saw the works of surrealist artist Man Ray. Almost any object that blocks the light can be used to cast shadows on a support. I have worked with feathers and birdcages, wedding dresses and veils, and even people. There are infinite options to make unique photographic prints. Whatever the subject matter, they are quite intriguing and in some way ethereal. I always tell participants of my workshops that semi-transparent objects create the best effects. A solid

‘Almost any object that blocks the light can be used to cast shadows on a support’

object will block the light leaving a white silhouette, and translucent items allow the light to pass through and around. This can be interesting and creates fluctuating tones of blue. When working with nature, I prefer to choose flowers that are delicate, such as poppies, sweet pea and dandelion seed heads. The soft translucency of their petals and form create beautiful tones. Obviously, digital negatives or traditional large-format film negatives can be used to produce cyanotype prints. I am currently working with both digital negatives and 3D objects together on a series called ‘The Flower Collector’.

Observe nature

I love to walk into the landscape and work directly with nature using sunshine as my light source. Direct sunshine will yield harder shadows, and diffused sunlight

creates softer edges. Regarding the best time to expose outside in the UK, the sun gives more consistent results from March to September when the sun is higher in the sky; a couple of hours each side of noon usually work the best.

When travelling, I often carry a basic kit to process my prints outdoors. These prints are mostly on smaller sheets of paper, which are easier to carry around. The experience of working on location becomes one of a physical engagement with my environment. You could call it multisensory. It is wandering, seeing, smelling, feeling, gathering and printing.

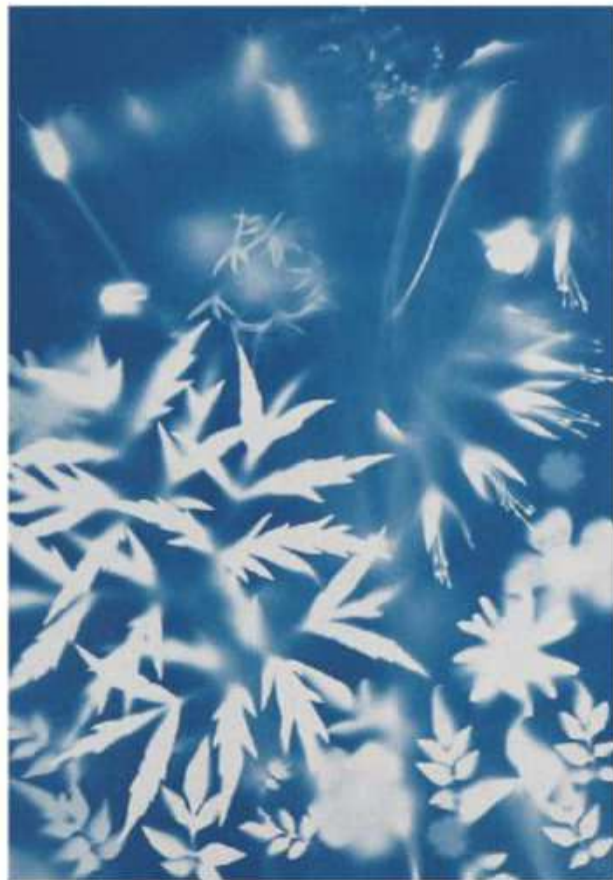
It is important to look closely at plants in their natural environment; this will be a useful practice to enhance your compositions back in the darkroom. While gathering foliage I make a mental note about the way certain flowers and grasses sit harmoniously

side by side. A field and hedgerow full of bracken and hogweed is chaotic and wild; an elegantly designed parkland is much more orderly. When I am back in the studio with a collection of plant life, I create my own landscapes through considered composition. I might remove flower heads from their stalks to allow them to be placed flat on the paper.

Controlled UV

It is best to print in bright sunshine. The summer months are best for shorter exposures and stronger blues. However working outside under the rays of the sun leaves very little time to fiddle or move anything. If you do, your image may end up blurred. You don't have time to be indecisive when your paper is fast exposing. If a precise composition is more essential to your final print this needs to be done under a controlled light source. UV lamps are essential for all-year-round printing. Exposure units and even facial tanning lamps can be used.

TOP TIPS AND TECHNIQUES



Change the background

I often move objects during a long exposure. I arrange my composition knowing I will remove a flower head or perhaps add another leaf. This helps to add a sense of depth and create various tones to the final print. This can be done at any time during exposure.



Be experimental

To create extra tones and textures I spray the dried unexposed paper with water before I arrange the plants. The cyanotype solution becomes diluted and dries quickly in the sun leaving interesting marks. Also try coating your paper for a second time and double expose.



Be creative

The way you coat the paper is subjective. Painterly brush strokes are very much a big part of my work. I occasionally coat the entire sheet of paper leaving no border, or use sheets of card to create a mask. This works well if you prefer clean straight edges.



Why it works

THERE are many ways of creating depth with a camera, using various apertures and focal length. Photographers can also see what their final image will look like. Using the photogram technique offers an element of surprise, and the final outcome often reveals an unusual visual element.

Why does this hogweed image work? When working with nature, it is difficult to predict how the final picture will emerge. I often let the creative process go, and allow chance to play a part in my image-making process. In this case I was pleased with the way the overlapping forms created a sense of depth in the composition. I had no preconceived plan of what to expect with this print apart from my decision to document a wild verge on the North Yorkshire moors.

The exposure time was 10 minutes on a bright sunny day. After arranging a few items of plant life on the unexposed paper, I allowed for space to make additions nearer the end of the session and added new elements throughout the exposure. This affected the density of the Prussian blue. It also helped yield delicate graduations of tone that I feel give this photogram its magic and strength.

The beauty of creating photograms outdoors is not knowing what the final outcome will look like



Create more depth

It's not always necessary to flatten plants under glass. Delicate flowers, such as dandelion clocks, work best when they simply sit on the paper. This technique allows for light to pass through and around the 3D object creating soft blurry edges, and encourages shadows to form.

Enhance the blues

Prints will not reach their full density until they are dry (usually overnight), because it takes time for the sensitiser to oxidise in the air. To achieve an immediate oxidation, rinse the print for 1 minute in dilute hydrogen peroxide. While not necessary, it provides 'instant gratification'.

Tea toning

It's possible to change the colour of cyanotypes by toning. The cyanotype must be left to oxidise first. A short immersion in tannic acid (a strong inexpensive tea), will transform the Prussian blue colour to a navy blue. The tannic acid does not affect the archival qualities.

Technique CYANOTYPES



The combination of using a digital negative and a real object overlaid during the same exposure makes for some interesting results

➤ My set-up is basic. I have a simple yet straightforward UV lighting system on an adjustable stand that can be moved up and down to accommodate a range of paper sizes. This gives me plenty of time to organise my composition under safe light. The downside is that exposure times are longer; large papers require 2-3 hours under my system. I use a 300W Osram lamp, which is designed to be a UV light source for amphibian cages. I made a basic lamp housing that I just plug into a 13 Amp socket. Get a qualified electrician to make this for you.

Be experimental

My favourite read is *Shadow Catchers: Camera-less Photography* by Martin Barnes. It's full of experimental techniques by contemporary artists who extend the creative possibilities of making a photograph image without the use of a camera. Cyanotypes sound terribly toxic, but are quite safe if used with care. They can be printed on paper, textiles, wood, ceramics and even glass.



10 simple steps

Angela Chalmers' top tips for creating successful cyanotypes

1 My chosen cyanotype formula is: solution A - 25gm dissolved in 100ml water, solution B - 10gm and 100ml water. The two solutions are then blended together in equal parts to produce solution C.

2 Remember to use safety equipment, especially when mixing chemicals. Gloves should be worn during coating and washing. Don't forget to consider your clothes.

3 Coat your paper in low-level tungsten light using a sponge or brush. My favourite tools are Japanese Hake brushes. They soak up the fluid and coat beautifully.

4 Allow the papers to dry in a dark place, such as a cupboard or drawer. Keep in mind that cyanotypes are only affected by UV light.

5 Place objects on the paper and if necessary hold them in place using glass. Remember that the parts that cover the surface are not exposed to light and will remain white.

6 Achieving good results depends a great deal on how you compose and arrange objects. However, despite this importance I often embrace playfulness and randomness to allow for an element of chance.

7 You can make a simple test strip for exposure times. A properly exposed print will turn a dark blue/green, while the shadows look slightly solarised.



The set-up is simple but you should always take safety precautions when working with chemicals

8 Once the print has been exposed, process your print by rinsing it in cold water for at least five minutes and until the water runs clear. This thorough washing process will remove any unexposed chemical.

9 The final print can now be hung to dry. Once dry they may be prone to wrinkling due to a large amount of washing. I use heavy boards and weights to flatten the prints.

10 You don't need a hot sunny day to make cyanotypes. Even on a cloudy day there will be enough UV for an exposure. Alternatively you can use a UV lamp.

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Amateur Photographer of the Year

We bring you our favourite 30 images uploaded to Photocrowd from Round Four, **Close Encounters**, with comments by the AP team



Round Four **Macro**



JULIA MARTIN from Worcestershire, England, is the winner of Round Four of APOY 2018. Julia takes home a Sigma 150mm f/2.8 DG OS HSM worth £999.99. Designed for full-frame cameras but also compatible with APS-C sensors, this wide-aperture lens features optical stabilisation, as well as fast, quiet autofocus and a 1:1 magnification ratio at its minimum focusing distance of 38cm.

1 Julia Martin **UK** 30pts

Canon EOS 5D Mark III, 100mm, 1/100sec at f/3.5, ISO 1000

The low sun shining through the wings of this orange-tip butterfly, combined with the wonderful, colourful bokeh from the trees and flowers behind it, make this a striking shot. As is almost always essential when working with a subject such as this, the low viewpoint means we get an insect-eye view of the subject. An aperture of f/3.5 was just right, and the focusing is spot on.

АРОУ 2018



2nd

2 Simon Hadleigh-Sparks UK 29pts

Sony A6000, 30mm, 1/1000sec at f/2.2, ISO 400

With its muted colour palette, exquisite subject matter and careful focusing, this image is a mesmerising study in delicacy, and the inky-blue background is the ideal foil to the pastel pink of the cherry blossom. However, the image has elements of boldness, too. Composing so that the flowers sit in the middle of the frame is a confident move on Simon's part, but it works surprisingly well, while the bright, hexagonal highlights contrast with the fragility of the flower petals.

4 Gary Collyer UK 27pts

Nikon D500, 105mm, 1/250sec at f/11, ISO 100

All photography is about precision timing, but none more so than when you are attempting to capture a water droplet – something Gary has managed to achieve brilliantly. Focusing and depth of field are spot on, as is the central crop. Then there's that immaculately placed pair of droplets, too... It's clear he has carefully considered every element of the image when setting up, right down to the complementary colours of green and orange, both of which stand out beautifully against the pale blue backdrop. Very well captured.

4th



3 Henrik Spranz Austria 28pts

Canon EOS 5D Mark III, 180mm,
1/80sec at f/4.5, ISO 320

This image is a testament to the photographer's patience and desire for perfection. The position of the brown argus butterfly is perfect, with the brightest part of the image right behind it. The bokeh is fantastic, and the aperture provides just enough depth of field to show the shapes of the foliage without making it distracting.

3rd


5 Henrik Spranz Austria Opts

Canon EOS 5D Mark III, 180mm,
1/100sec at f/4.5, ISO 320

Reminiscent of a delicate watercolour painting, this beautifully high-key image makes the most of the butterfly's black 'outline' by cleverly placing it against the lightest part of the background, which makes it stand out very effectively. The blue-and-violet-coloured flowers provide a subtle frame that helps provide context and colour.

5th


АРОУ 2018

7

**7 Dawid Zyla Switzerland 24pts**

Nikon D7100, 70-200mm, 1/200sec at f/3.5, ISO 640

This image is a lovely study in green. Look more closely, and you'll see a mosquito feasting on the lizard's neck.

6 Steve Palmer UK 25pts

Pentax K-1, 100mm, 1/400sec at f/2.8, ISO 100

One subject, three colours. Simplicity is so often the key to success, and that is illustrated perfectly by Steve in this picture.



6

8 Aishwarya Sridhar India 23pts

Canon EOS 5D Mark III, 100mm, 1/80sec at f/5.6, ISO 640

Lit by a torch, this snail's shell positively glows, and the splash of light at the top and bottom of the creeper helps to balance the composition.

11 David Lain UK 20pts

Nikon D810, 50mm, 1/250sec at f/16, ISO 64

Beautifully symmetrical, the reflection here is almost perfect. We would have liked a little more background at the top, but otherwise a very well-executed image.



8

11



14

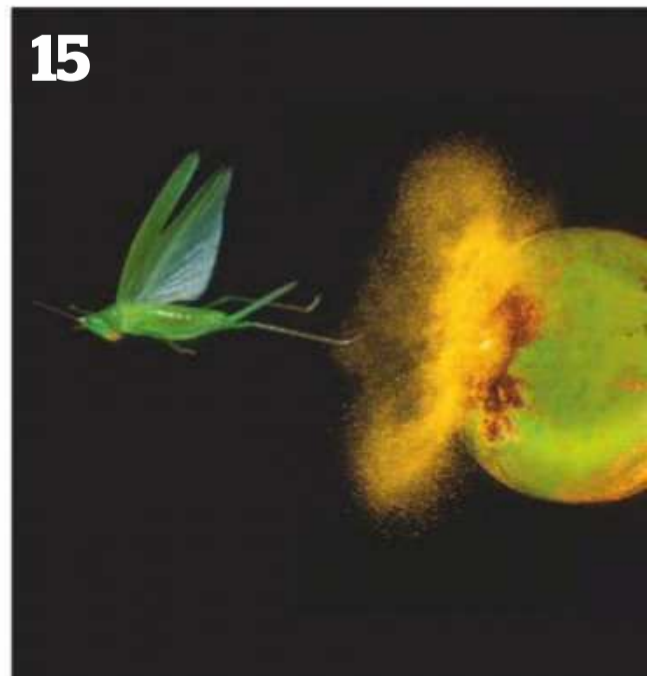
14 Steve Palmer UK Opts

Pentax K-5 II, 100mm, 1/320sec at f/4.5, ISO 1600

It takes real confidence to leave so much space around such a tiny subject – we love it! The male gall midge appears to be floating in the frame, and the detail in its wings and antennae is exquisite.



15





9

9 Tony Stringer UK 22pts

Nikon D7100, 90mm, 1/125sec at f/20, ISO 800

Who would have guessed the tendrils of a cucumber plant could be so beautiful? This lovely shot shows a great understanding of depth of field and is well observed.



10

10 Richard Whitson UK 21pts

Canon EOS 7D Mark II, 100-400mm, 1/400sec at f/5.6, ISO 200

A comical moment that's the result of sharp reflexes. The grasses could have been distracting, but the shallow depth of field ensures focus remains on the frog.

12 Stuart Walker UK 19pts

Fujifilm X-T2, 80mm, 1/250sec at f/8, ISO 640

The monochromatic tones of the background here help the ladybird stand out strongly from the background. Overall, it's a well seen and witty photograph.

13 Tony Cooper UK 18pts

Nikon D200, 85mm, 1sec at f/16, ISO 100

This hairy-footed flower bee gives a whole new meaning to 'through the keyhole'! The crop adheres to the rule of thirds beautifully, and is all the stronger for it.



12



13

**15 John Brackenbury UK 16pts**

Nikon FM2, 105mm, Velvia 50, high-speed flash, f/22

These leaping crickets were shot using high-speed flash. The 'explosions' are in fact air-blown turmeric!

16 Erik Niko Italy 15pts

Nikon D810, 150mm, 100sec at f/13, ISO 800

Erik managed to overcome windy conditions to capture this pair – a male and female swallowtail.



16

АРОУ 2018



17

17 Keith Trueman UK 14pts

Canon 6D, 65mm, ISO 100, 9 images stacked in Zerene

This jumping spider was shot using a focus stack – hence its needle-like sharpness. It's a characterful portrait of a malignant creature.

18 Neil Burnell UK 13pts

Nikon D810, 100mm, 1/160sec at f/2.8, ISO 64

The out-of-focus elements here provide a frame to the orange-tip butterfly, and the bokeh behind it appears to place it in a spotlight.



18



21

21 Evelyne Zeltner France 10pts

Canon EOS 60D, 100mm, 2.5sec at f/6.3, ISO 100

These dandelion seeds appear to be dancing, and the drop of water is a stunning finishing touch.

24 Owen O'Donohoe Ireland 7pts

Canon EOS 5D Mark IV, 105mm, 1.6sec at f/11, ISO 320

Owen has placed these droplets in exactly the right place to allow our eye to flow through the image.



24



22

22 Sandra Cockayne UK 9pts

Canon EOS 7D, 105mm, 1/160sec at f/16, ISO 200

Here, Sandra increased the ISO slightly, as it's easy to damage frogs' retinas. This is a lovely image, full of texture and colour.

25



28

28 Ngoc Anh Bach Vietnam 3pts

Canon EOS 60D, 100mm, 1/350sec at f/8, ISO 500

The carefully executed lighting of this image not only emphasises the metallic tones of the beetle, but also highlights the detail of the plant.

29 Michelle Howell UK 2pts

Nikon D500, 90mm, 1/160sec at f/16, ISO 200

This endearing Amazon milk frog appears to be waiting patiently for its next meal. The immaculate reflection helps balance the image.



29

19 David Handley
UK 12pts

Canon EOS 40D, 100mm, 1/160sec at f/16, ISO 400

Living up to its name, this leaf hopper sitting on the edge of a sundial looks primed and ready for take-off.



20



23



25 Julia Martin UK Opts

Canon EOS 5D Mark IV, 100mm, 1/100sec at f/4.5, ISO 200

By getting parallel with her subjects, Julia has been able to capture perfect focus. The juxtaposition of warm orange against cool blue is very pleasing to the eye.

26 Natalie Morawsky
Italy 5pts

Canon EOS 7D, 60mm, 1/200sec at f/8, ISO 200

As this poppy breaks out into flower, the field around it is reflected in the raindrop. This is a rather surreal image that draws the viewer into the detail.



26

27 Martin Rawle
UK 4pts

Sony A6000, 30mm, 1/250sec at f/20, ISO 125

We love how Martin has filled the frame with a single colour, and controlled the highlights to ensure the darker central part of the anemone stands out in an almost 3D fashion.

27



30 Mats Areskoug
Sweden 1pt

Nikon D500, 90mm, 1/60sec at f/11, ISO 100

We're not looking at a close-up of tadpoles here, but a well-seen focus stack of kiwi fruit seeds. The glowing gold is the perfect foil for the black seeds.



30

The 2018 leaderboard

This round has seen some changes to the leaderboard. Richard Whitson scored highly and is now in first place, as did Simon Hadleigh-Sparks, who is now back on the leaderboard in second. We have a tie in ninth place with four photographers; hopefully it will open up in the next round.

1	Richard Whitson	59pts	6	Henrik Spranz	37pts
2	Simon Hadleigh-Sparks	54pts	7	Howard Mason	36pts
3	Steve Palmer	54pts	8	Sirsendu Gayen	31pts
4	Neil Burnell	50pts	9	Chris Martin, Pawel Zygmunt,	
5	Dave Balcombe	45pts		Julia Martin, Steve Cheetham	30pts

To enter and find details of the upcoming rounds of APOY 2018 visit www.amateurphotographer.co.uk/apoy and click Enter Now

LOCATION GUIDE

Swanage, Dorset

The small and charming seaside town is great for all levels of photography, says **Jeremy Walker**



KIT LIST

▼ Tripod and filters

If your aim is to shoot a peaceful sunrise on the sea shore perhaps utilising Big Stoppers for long exposures, a tripod is essential, as are a few grad filters and of course a Stopper or two.



▼ Lenses

After the above I would suggest ditching the tripod if possible and going handheld with just a couple of primes – maybe a 24mm and 50mm or a 24-70 zoom, and take a polariser. Minimal kit gives you a bit of freedom and helps keep the kit weight down, essential on a hot summer's day.



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SWANAGE is situated on the south of Dorset's world-famous Jurassic coastline. Rather conveniently the town and its bay face an easterly direction making it great for sunrises. The further east you go along the beach, the quieter it will be. There are plenty of wooden groynes to shoot (avoid the ones with the red metal basket on top). As you walk east along the seafront you will reach the old beach huts painted in strong primary colours making for some interesting detail shots. Next to the stone pier are rows of modern huts – again good subject matter for colourful angular abstracts.

Head west along the seafront and you will come to the Victorian pier, open from 6am until 6pm. A small charge (£1.00) is payable at the gate but it's worth it as there is much photographic potential and a chance to view the remains of the earlier pier.

One mile west of Swanage is the Durlston Country Park and National Nature Reserve with Durlston Castle at its heart. For photographers who are into bugs, butterflies and flowers Durlston is home to 33 species of butterfly and over 500 different types of flowers.



ALL PICTURES © JEREMY WALKER

Swanage Railway

In the heart of the town is Swanage railway station. This is certainly well worth a visit. If you are staying in Swanage, catch the train to Norden, the end of the line, and get the next train back, but break the journey at Corfe Castle. If you are just visiting Swanage for the day I suggest you park at Norden, just north of Corfe and purchase a return ticket. Depending on the timetable the trains will be steam, diesel or alternating between the two.

All the stations have an old-world charm and there are plenty of detail shots to be had. Speak nicely to a driver and you may get to do a shot on the footplate of the steam locomotive.

The old beach huts make for colourful and lively detail shots
Nikon D850, 50mm, 1/100 sec at f/11, ISO 64

Swanage railway station is a must for any train fans
Nikon D850, 24-70mm, 1/200 sec at f/8, ISO 400



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When to go

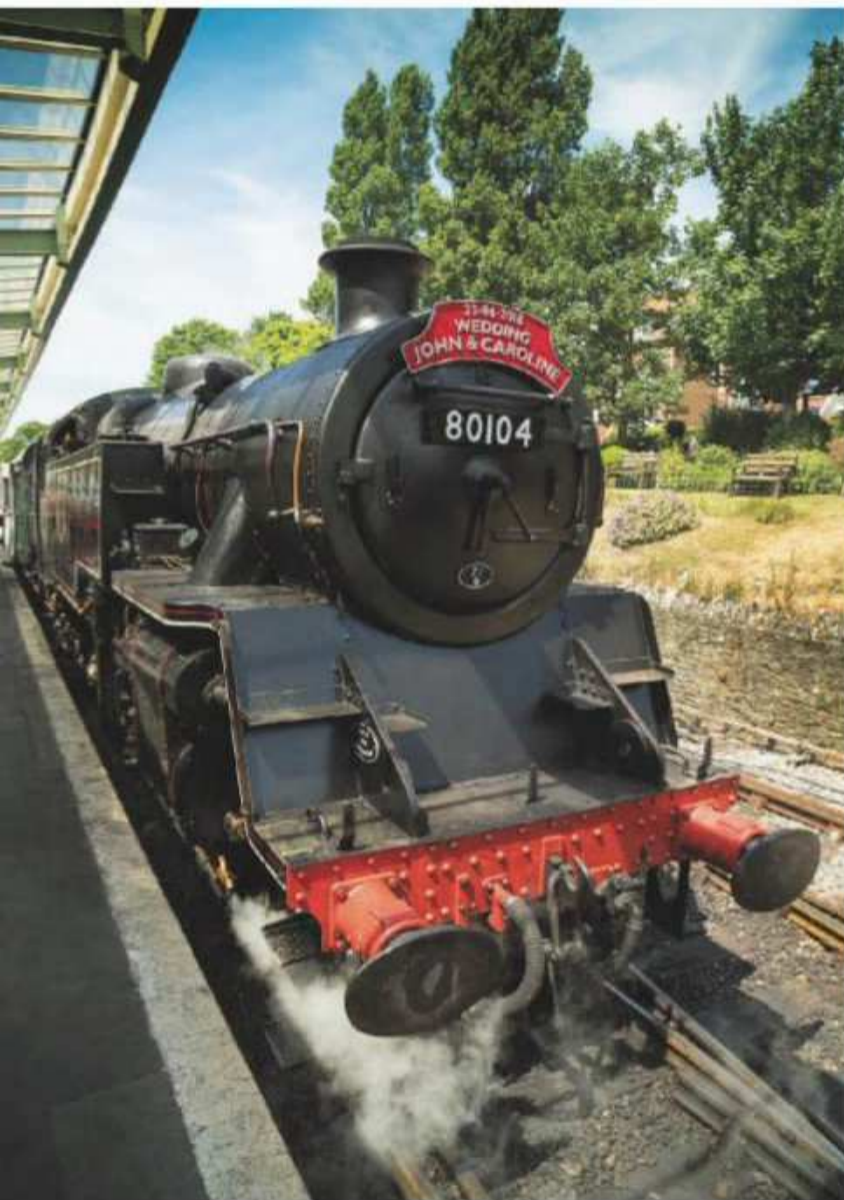
Early morning is the best time to visit Swanage in the summer months, before the hordes of tourists descend upon the beach. Try to catch an incoming tide at sunrise on the sandy beach for shots of water lapping around the wooden groynes. There is also the small banjo-shaped pier and its little wooden shelter. Not only do they make good subject matter to photograph, but they are also somewhere to shelter if the weather doesn't play ball.

Food and lodging

Eating is not a problem if you are after a light snack or some fish and chips. Norden, Corfe and Swanage railway stations all have refreshment facilities available. The refreshments stall at Swanage is in an old railway carriage. At Corfe refreshments are served from a quirky location: a 1950's military lorry. For good-quality service and traditional seaside fare try Beavers, a cafe on the High Street, which is 100 yards from the seafront.

As for accommodation I have to admit I have never had reason to stay overnight in Swanage, but because it is a seaside town there are plenty of bed and breakfasts and hotels to choose from. There are also numerous bed and breakfast and farm stays in the countryside surrounding Swanage. If you have the budget try Mortons House Hotel in Corfe (which is quite handy for the steam railway).

The beach faces in an easterly direction making it ideal for shooting sunrises
Nikon D3X, 24-70mm, 0.5sec at f/11, ISO 100



The modern huts are great subjects for colourful and detailed shots
Nikon D850, 50mm, 1/250 sec at f/8, ISO 64



Jeremy Walker

Award-winning professional photographer Jeremy Walker has been shooting landscapes, architecture and people for more than 25 years. See his work at www.jeremywalker.co.uk



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LETTER OF THE WEEK



© PETER WARNE

Peter Warne has some advice for taking pictures of the Milky Way

A way with the Milky Way

You gave a super response to Lee Huddleston's question about taking pictures of the Milky Way (*Tech Talk*, AP 11 August). I would like to add a few comments. First, it may seem counter-intuitive but f/2.8 is not the best aperture for sharp stars. F/4 gives a better result, and is worth the required increase in ISO. Second, taking the picture is only half the challenge. Post-processing can transform an image and there are many YouTube videos offering sound advice. Light pollution is the enemy of night photography and a Milky Way shot over London out of the camera is virtually blank. The picture above is no competition winner but shows what detail can be pulled out of a raw file in Photoshop.

Peter Warne

Thanks for the tips, Peter – **Nigel Atherton, editor**

Win!

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Affinity and beyond

Well done on the review of Affinity Photo (AP 4 August) and for giving it such an honest appraisal. Affinity is designed to be an alternative to Photoshop. If you are considering an alternative to Lightroom, then perhaps you ought to have a look at ON1's Photo Raw 2018.5.2.

David Price

Confused by cashback

I have been keen on photography for many years. I was a dedicated follower of Nikon till frequent trips overseas to see children and grandchildren meant I had to downsize. I'm afraid Nikon's CSC cameras didn't cut the mustard for me so I traded all my kit for a Sony A6000. Today I went online to

look at upgrading to an A6300. Cashback does not appear to be a logical method for sales. Surely they would create more sales by just telling retailers to reduce the cost by the cashback price? One may be cynical and say that they hope the customer may not bother to go through the rigmarole, and they keep the difference.

Anyway, the company in question advertises the A6300 for £779, and with cashback you pay £579. I looked at used equipment and to my surprise, prices ranged from £609 to £659. That's more than the new camera cost. Doesn't make sense. One wonders also what these companies base their second-hand values on: cashback or RRP?

Rob Campbell

Cashback is a way for manufacturers to have a short-term price reduction (i.e. a 'sale') without permanently reducing the price. It's easier to end a cashback offer than to put a price back up. Your second-hand retailers clearly haven't updated their prices since the cashback offer started and have been caught napping. It might be worth contacting them and pointing out the price irregularity, as they might cut you a deal – Nigel Atherton, editor

The Wrayflex is a lonely child

The recent article about the Wrayflex (*Britain's first (and last) 35mm SLR*, AP 11 August) made fascinating reading for lovers of camera technology. It is worth imagining the future of this design had not the Department of Trade lifted import restrictions. At some time in the future perhaps you could oblige with a similar article on the history of the Ilford. Sadly another lost cause.

Mike Rignall

Let's make British cameras again

What a splendid article by John Wade on the sad history of the Wrayflex (*Britain's first (and last) 35mm SLR*, AP 11 August). It made me think – once we leave Europe, I wonder if an enterprising fellow could start making and



IMAGE SUPPLIED BY JOHN WADE

The Wrayflex camera, the first – and last – SLR made in Britain

exporting quality British cameras again? We have the ingenuity and enterprising spirit to make it happen. Perhaps the Wrayflex name could even be revived.

Brian Finch

Being in the EU has never stopped Germany from making cameras, Brian, though they tend to be at the top end of the price scale. I suspect it's unlikely that Britain could compete with the cheap labour and production costs of the Far East to economically mass-produce a modern camera like the Wrayflex today – Nigel Atherton, editor

Home is where the art is

I refer to the excellent discussion regarding printing in *Inbox* (AP 11 August). I have purchased a Canon A3+ printer and really enjoy the results. However, I am struggling with displaying my prints. I have tried to spray glue onto board, bending the prints around boards and taping, but poor results persist. I would love some advice on image mounting, please.

Mark Adams

We'll try to oblige in a future issue – Nigel Atherton, editor

Elements update

Like others, I too have suffered with my Elements program after the April update. It prevented me from saving amended files, quoting 'insufficient RAM memory'. On an internet forum I saw the advice Kevin Harvey referred to (*Inbox*, AP 4 August). Like him I was unwilling to delve that deeply into the bowels of my machine.

As the laptop was by this time very slow, I purchased a new 8GB RAM one and have just completed the set up. It required a number of updates from May, then finally the one I had not wanted. However once the dust settled and I had

reinstalled the E14 program it seemed to work again. Similarly I retrieved Nik Collection from the memory card I had transferred it to, as well as the Photomatrix HDR one and they have now appeared as expected. The Nik attached to E14 and is working as before, while the HDR program is functioning independently as well.

When the E14 file was installing I noticed that a couple of Microsoft entities went in simultaneously, but so quickly I didn't catch the details. I hope this information reassures some who are still struggling.

Michael Y Howell

Nikon's new mount

Nikon could certainly be heading for some heat if the talked-about change to a different lens mount on its awaited mirrorless first step does not bring strong benefits to users. It seems odd to many that a well-tried and tested formula is replaced by something yet to be proven. Nikon won't be the first to get things wrong. It's the loyalty upset caused in the meantime that they should worry about in my opinion, and I'm not a Nikon user.

Peter Carson

The horse-drawn carriage was a tried and tested formula once, Peter. History has shown that those who don't move with the times get left behind, and some would argue that the limitations of Nikon's current mount have been holding it back for years – Nigel Atherton, editor

Light up my buttons

I have a computer with a backlit keyboard, so I can type in low light, as the keys 'light up'. I was taking pictures at twilight with my Canon EOS 750D, and could not make out what the buttons did, but it struck me that if they could be

backlit, like my laptop, then I would be sure I was pressing the right buttons for the job in hand. As much as I am a fan of Canon equipment, it is an annoyance that the layout differs from camera to camera. It is ok having an illuminated top display, but it would be better if all the buttons could be backlit in the dark.

Andrew S Redding

It was all yellow

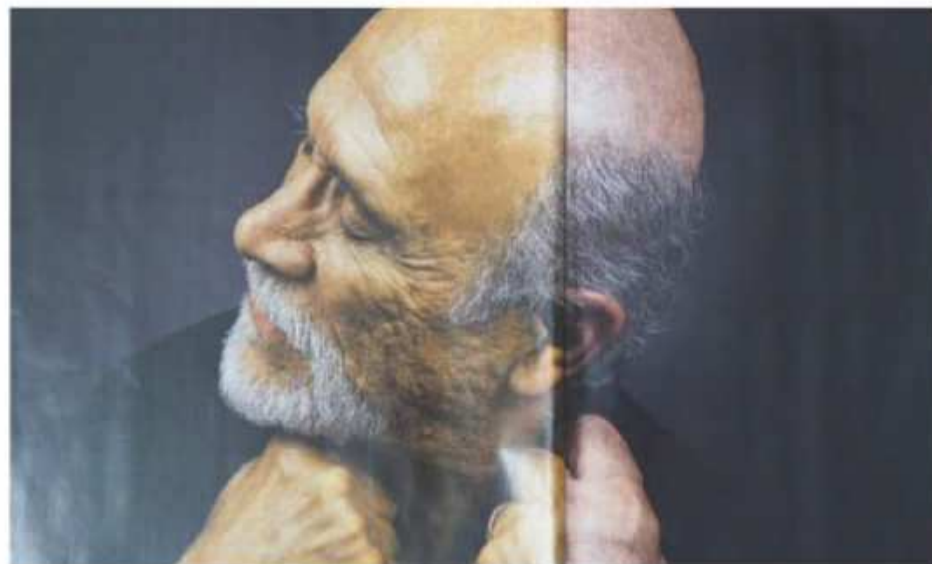
The article on the new body of work by Rory Lewis (7Days, AP 11 August) does makes it sound like an interesting exhibition to see. However, the first thing I noticed was that the subject (Tony Amendola) looked extremely jaundiced! I then noticed that the half of the photo on page 5 shows him as being a different colour.

I can imagine that getting the colour 'right' on a mass-produced magazine does not come easy. But if this had been printed on just one page, how would I know the colour is right? Is this the same for all photos reproduced in the mag?

Keep up the good work please – I always wait for the satisfying thump as the newest edition lands on my doormat.

Jon Lipinski

Like all magazines and newspapers we are, to some extent, at the mercy of our printers. While they do a great job most of the time, the enormous volumes they print at very high speed means that sometimes things go wrong. Apologies if anyone gets a below-par copy now and again. It's usually just a few copies in the run so if yours is bad enough to be a problem do drop us a line and we will contact the printers about it – Nigel Atherton, editor



John Lipinski's copy of the magazine suffered from below-par printing

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If you like cityscapes or landscapes then this round is for you. We are happy to receive images ranging from contemporary architecture to grand, mountainous vistas. Don't be afraid to be abstract in your interpretation. Light is everything, so pay attention to sunrise and sunset times, etc. Whether you go urban or rural, planning is a must.

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Technique IN THE STUDIO



Our version

We used a professional modelling agency called Gingersnap to find a suitable-looking model with a resemblance to Catherine Deneuve. We picked Jess J as she had fair hair and a similar-shaped face, cheekbone structure and doe-eyed look to the famous French actress. Jess worked hard to recreate the pose on the chair, which wasn't as easy as it looks. Together with the help of our hair and make-up artist and props, we had a very successful shoot.

The original

JEANLOUP Sieff captured the iconic French actress Catherine Deneuve, wearing an Yves Saint Laurent dress, in Paris for *Vogue Italia* in 1969. Jeanloup began his fashion career in the early '50s and spent over two decades working for French *Elle*, *Harper's Bazaar*, *Jardin des Modes* and *Vogue*. Jeanloup's daughter, Sonia, recalls her father's relationship with Catherine. 'My father worked with Catherine Deneuve multiple times. They collaborated regularly, but spread out in time. I don't want to say that they were close, but they had a mutual respect.'



Classics Revisited

Catherine Deneuve

By Jeanloup Sieff

Andrew Sydenham and **Hollie Latham Hucker** recreate Jeanloup Sieff's portrait of Catherine Deneuve for *Vogue Italia*, 1969

Catherine Deneuve was born in Paris in 1943 to French actors, Maurice Dorléac and Renée Deneuve. She followed her parents' footsteps into the world of acting and gained international recognition following her performance in the 1964 hit French musical, *Les Parapluies de Cherbourg*, directed by Jacques Demy.

Catherine established herself as a feminine ideal. Her timeless beauty, diverse acting talent and ethereal presence made her a world-famous actress. She also had a successful modelling career, and modelled for Yves Saint Laurent's clothing line.

Jeanloup Sieff

Jeanloup was born in Paris in 1933, to Polish parents. He studied photography at the Vaugirard school in Paris and the Vevey school in Switzerland. He began working for French *Elle* magazine in 1956 and in 1958 he joined the Magnum agency, enabling him to travel. He settled in New York in the early '60s and worked for *Harper's Bazaar*, *Vogue* and *Esquire* before returning to Paris. Jeanloup is best known for one of fashion's most legendary male nude portraits, when Yves Saint Laurent posed for his perfume, Pour Homme, in 1971. Jeanloup died in Paris in 2000, at the age of 66.

FURTHER READING

Sieff Fashion Prestel, 2012



A collection of Jeanloup Sieff's finest and most famous nude and fashion portraits taken during his career that spanned nearly 40 years, from 1960 to his death in 2000. The author, Barbara, is his widow. Also included are texts from Catherine Deneuve and Charlotte Rampling.

Jeanloup Sieff: 40 Years of Photography Taschen GmbH, 1996



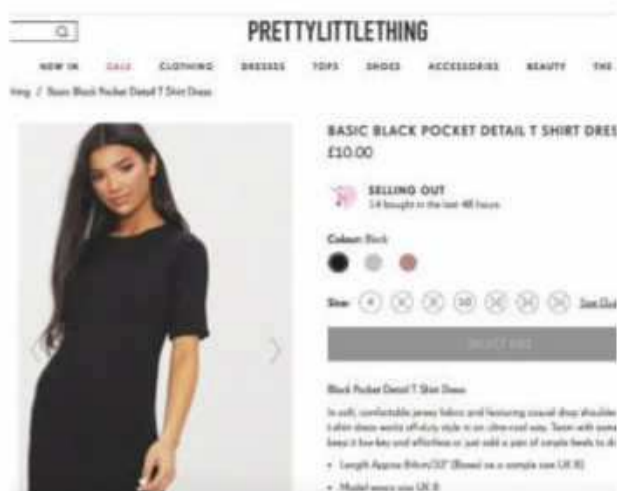
This survey of the work of the iconic French photographer Jeanloup Sieff brings together 40 years' worth of photographs, encounters and memories from 1950 to 1990. It reveals how Sieff left his mark on his generation.

Dance: Photographs by Jeanloup Sieff



Smithsonian Books, 1999
This portfolio depicts the fleeting gestures of dancers who performed with the Paris Opera Ballet between 1953 and 1994. Jeanloup Sieff pays homage to the art by capturing the movement and shapes created by the dancers.

HOW WE RECREATED THE PICTURE

**1 Outfit**

The original portrait was taken for *Vogue Italia* and features the iconic actress wearing an Yves Saint Laurent dress, so it was important to source a similar-looking dress. We bought a dress online from Pretty Little Thing for £10.

**2 Accessories**

Matching the accessories was trickier. We sourced a nylon watchstrap from Amazon to replicate the texture of one bracelet and two vintage-style bracelets from New Look and some square, retro earrings from eBay. The total cost came in at £33.95 including postage.

**3 Styling**

We picked our model for her appearance and hair colour. We hired a hair and make-up artist to give her a classic '60s look. With her eyelash extensions, smoky eyes and simple updo, she bore some resemblance, which was important in recreating the image.

**4 Lighting**

We used a grey background and positioned our chair in front for our model to sit on. We used two Rotolight AEOS lights: one pointing towards the backdrop at 25% power and one at the front to the left of our model to light her face, which was set to 20% power. Both lights were set to the daylight setting of 5200 kelvin.

**5 Posing**

The posing proved to be more challenging than anticipated. This was due to many contributing factors: our chair might not have been as tall or wide as the original and our model would most likely be a different size and shape, making the angles of the arms and curvature of the back difficult to replicate.

**6 Choosing the final image**

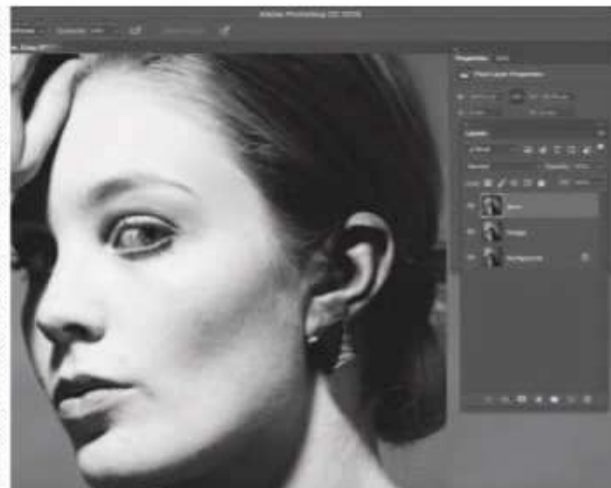
On first inspection this portrait looked relatively straightforward to recreate; however it took us a while to fine-tune the finished look. The hair and make-up artist spent 1 hour 30 minutes to create the look needed and it took us over an hour to shoot the pose, giving us 181 shots to choose from.

**7 Open in Adobe Camera Raw**

We started by selecting the Crop tool and 1 to 1 crop ratio to give our image a square crop. We switched to Black and White treatment and reduced the Exposure to 0.75 to bring some shadows back into our model's face, hands and arms, and reduced the Blacks to -30 to darken the dress to match the original.

**8 Black and White Mix**

In the Black and White Mix tab we reduced the Reds to -80 and Oranges to -9 to darken the shadows and skin texture on our model's face and arms. Then we opened the image in Photoshop to work on the background. The edges needed to be darker and the centre lighter, to replicate the vignette effect in the original portrait.

**9 Dodging and burning**

We used the Dodge tool set to Midtones at 30% exposure to lighten the centre of the backdrop and the Burn tool set to Midtones with an Exposure of 40% to darken the edges. We reduced it to 25% to darken the shadows on the face, arms and hands, and increased the exposure up to 50% to darken the hair.

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Technique



Stunning flower beds frame the Orangery at Dunham Massey

PHOTO ROADSHOW

Grand designs

Easily accessible from Manchester, 18th-century Dunham Massey has grand architecture and magnificent gardens as well as a deer park. **Justin Minns** takes a closer look

On the edge of Manchester's urban sprawl, surrounded by an ancient deer park, is Dunham Massey, an 18th-century house that's filled with treasures and has 300 years' worth of history to discover.

The garden – with its historic features such as the Orangery and Victorian Bark House – holds plenty of interest for photographers throughout the seasons. Snowdrops, daffodils, tulips and bluebells provide an ever-changing landscape of colours in spring. In summer, the celebrated Rose Garden takes centre stage, then autumn's tapestry of colour is followed by the textures of the Winter Garden.

Another of Dunham Massey's attractions is the herd of fallow deer that wanders among the ancient trees of the deer park. Encircled by a three-mile brick wall, the deer park dates back to 1362.

Justin's top tips

1 Use a small camera to take natural photos of family and friends. The better you know your camera, the more time you can spend observing, so you are ready to capture the perfect moment.

2 Capture the spirit of a place by taking the time to look for the details. Experiment with depth of field to achieve different effects and don't be afraid to increase the ISO to keep shutter speeds high in dark interiors.

3 Create stronger images by carefully considering your focal point (see 'Using focal points', opposite page). Draw the viewer's eye to your focal point by using selective focus or contrast, but remember to keep it simple – less is often more.



Fact file

Dunham Massey

Location Five miles west of Altrincham, Cheshire, on the B5160, off the A56.

Cost Free to National Trust members. Refer to the website for prices: www.nationaltrust.org.uk/dunham-massey.

Opening times The house is open 11am-5pm; mill: 12pm-4pm; stables: 11am-4pm, Saturday to Wednesday. The park is open 8am-8pm and the garden 10.30am-5pm. (Winter opening times will differ.)

Photographing NT properties: Visitors to National Trust properties can take pictures out of doors for their own private use. Amateur photography (without flash and use of a tripod) is permitted inside some National Trust properties at the General Manager's discretion. The National Trust does not permit photography at its properties for any commercial or editorial use without first seeking permission from National Trust Images. Fees may be charged. (Licensing images of National Trust properties through professional image libraries isn't permitted). Requests to use any photographs for commercial or editorial use should be directed to images@nationaltrust.org.uk.

Shooting advice



Justin Minns

Justin is a landscape photographer and workshop leader who has been working with the National Trust for several years. His images have been widely recognised in photography competitions including Landscape Photographer of the Year. Visit www.justinminns.co.uk.

Using focal points

The focal point is the area of the image that you want to draw attention to, and a strong focal point is useful in garden photography. For example, a bench among borders busy with flowers can give the eye somewhere to settle. Dunham Massey's gardens have many unique focal points for your compositions.

Positioning the focal point off-centre, using the golden section or rule of thirds, often (but not always) works.

Alternatively, try using a curved or diagonal lead-in line to guide the viewer to your focal point.

Selective focus – such as focusing on a bench and using a wide aperture so that the flowers in front and behind it fall out of focus – is another way of making your focal point stand out.

Try using colour and contrast too. The eye is naturally drawn to the brightest part of a picture, or the area with the highest contrast, so try framing your garden bench, for example, in an area of sunlight through a dark archway or surrounded by trees.

Candid portraits

A candid portrait is simply one when the subject is acting naturally rather than posing, so you can take candid portraits of your family and friends enjoying a day at Dunham Massey.

The key is for people to be relaxed in front of the camera or forget it is there. Use a compact or a small mirrorless camera with just a couple of lenses, as this is discreet and less weight to carry. Whichever camera you use, get to know it well, so you can change settings without thinking.

Observation is crucial. Watch from the sidelines and try to spot an interesting moment unfolding, keeping your camera on so you are ready to capture the action. Don't forget the basics though; keep an eye on your settings, especially if shooting in manual and moving between sun and shade. Check the background for distractions and position yourself to take advantage of natural light.



Servants' bells on the wall at Dunham Massey

Don't miss the details

Often, when visiting somewhere for the first time, you become so focused on the big picture, you overlook the details that can capture the atmosphere of a place. It's always worth photographing the big views, but close-ups can reveal as much, if not more. Dunham Massey's grand interiors are also full of interesting details.

Potential shots may not be obvious, so don't rush, and work on 'seeing' the shot.

Shooting details straight on will get everything sharp, as almost everything will be in the same plane of focus. You can also experiment with shooting details from the side so they recede. Focus on the closest part of the detail, then vary the aperture to alter the depth of field. A wide aperture will make the detail you focus on stand out, while a small aperture will keep more of the composition sharp.

Most lenses on DSLR or compact system cameras have a fairly large minimum focusing distance, so if you want to get really close, invest in a macro lens, which will allow you to get a few centimetres from your subject.

The light inside houses such as Dunham Massey can often be low, and it's not usually practical or permitted to use a tripod or flash, so raise the ISO to keep the shutter speed high enough for handheld photography.

© NATIONAL TRUST IMAGES/JOHN HAMMOND

KIT LIST



▲ Panasonic LUMIX DMC-LX100

With its versatile 24-75mm (35mm equivalent) lens, manual dial controls and a 1in sensor, this small, neat camera makes a great choice for candid portraits.



▲ Panasonic LUMIX DMC-GX80

Small and discreet for candid portraits, and lightweight for a day's shooting on location, this compact system camera is ideal for a whole range of techniques.



▲ Panasonic LUMIX G 30mm f/2.8 Macro

This 60mm (35mm equivalent) macro lens has a minimum focusing distance of just 10.5cm, allowing you to get close enough to fill the frame with sharp detail.



▲ Panasonic LUMIX G Vario 12-60mm f/3.5-5.6

The versatile 24-120mm (35mm equivalent) range of this standard zoom lens would suit both garden photography as well as candid portraits.

© NATIONAL TRUST IMAGES/PAUL HARRIS



Dunham Massey's Winter Garden is one of many ideal spots for candid photos of friends and family

Fallow deer resting in the sunshine on the lawn by the South Front, Dunham Massey



© NATIONAL TRUST IMAGES/NIKK MEERS

Join Panasonic LUMIX at Dunham Massey

Come along between 10am-4pm on 8/9 September

AS PART of its long-standing relationship as official photography partner of the National Trust, Panasonic has been holding events around a variety of stunning National Trust locations over the past few months. The team will be at Dunham Massey on 8/9 September.

With something to interest shutterbugs all year round, the estate has a rich history, and was even used as a hospital during the First World War. The various flowers in the grounds can be photographed against the house itself, or the Orangery and Victorian

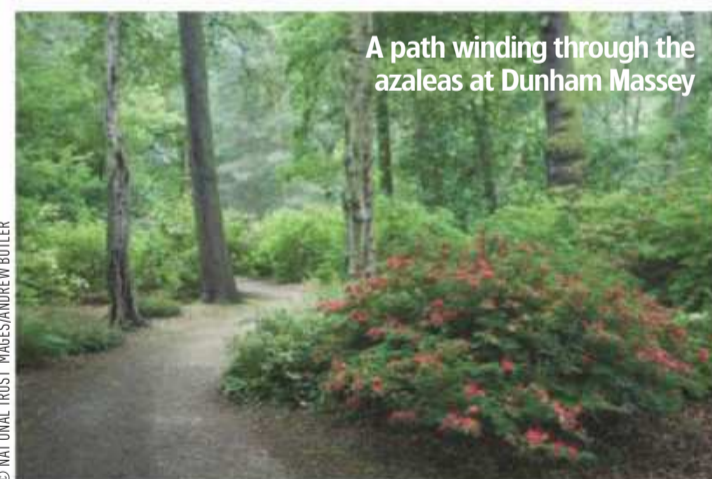
Bark House. Fans of industrial history will want to make their way to the 400-year-old sawmill – now restored and fully operational.

On 8/9 September, Panasonic LUMIX will be offering visitors to Dunham Massey the chance to try its latest cameras and lenses, and to take advantage of expert advice. Normal entry fees (and photo restrictions) apply – see page 36 for details. To find out more, visit www.nationaltrust.org.uk/dunham-massey, call 0161 9411025, or visit www.nationaltrust.org.uk/panasonic-roadshows.

National Trust photo competition

Capture nature at its best this summer for the chance to be featured on the cover of the 2019 National Trust Handbook or membership card. The theme is 'Our space to explore' and the closing date is 2 September 2018. For details (including terms and conditions) see nationaltrust.org.uk/photography-competition.

A path winding through the azaleas at Dunham Massey



© NATIONAL TRUST IMAGES/ANDREW BUTLER

How to get there

● **By car** Enter WA14 4SJ into your satnav. Dunham Massey can be found off the A56 (M6 exit 19; M56 exit 7). The car park is 200 yards from the main facilities, and a buggy shuttle serves both on most days from March to October.

● **By train** The nearest train stations are Altrincham and Hale – the estate is three miles from both.

● **On foot** If you find yourself walking in the region, Dunham Massey is close to both the Trans Pennine Trail and the Bridgewater Canal.



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The Butler's Pantry at Dunham Massey



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Europe's best products

We reveal which cameras, lenses and accessories emerged as winners of the prestigious **EISA Awards 2018-2019**

What is EISA?

The Expert Imaging and Sound Association is a collection of photographic, audio and video magazines in which members pool their skills and knowledge to award the best products in a wide range of categories each year. The awards are intended as a guide for specialist consumers. Only one magazine from each country may belong to any panel. *Amateur Photographer*, a founding member of the association, represents the UK for the photographic section of the awards.

Learn more about EISA at www.eisa.eu/awards.

VISIT **WWW.EISA.EU/AWARDS**

Editor's comment

THE Expert Imaging and Sound Association (EISA) comprises over 50 special interest magazines covering six subject areas: hifi, TV, photography, mobile, in-car and home theatre. Formerly known as the European Imaging and Sound Association, EISA recently changed its name to reflect the fact that it is now international, with members from the USA, Australia and India.

All member magazines and websites have certain things in common: our expertise and

authority, and the rigour and integrity with which we test the products in our specialist markets. AP was a founder member of EISA and is part of EISA's Photo Panel, along with 14 other magazines, all of which are among the most respected in their home countries.

Each June the panels meet to discuss, debate and vote for the best products of the previous year in a range of categories, and then in September the winners are presented with their awards at a

gala awards ceremony in Berlin. Although every country has slightly different tastes and some brands are bigger than others in certain markets, there is a surprising degree of consensus as to who the winners should be.

Over the next few pages we reveal the cream of this year's photographic crop – the cameras, lenses and accessories voted the best in Europe for 2018-2019.

Nigel Atherton Editor



EISA CAMERA OF THE YEAR
2018-2019

Sony α7 III

With the α7 III, Sony has set the standard for an all-round full-frame mirrorless camera capable of tackling many forms of photography. The new 24.2-million-pixel back-illuminated Exmor R CMOS image sensor provides outstanding image quality in a wide range of lighting conditions. The autofocus system covers almost the entire frame, making it easy to focus on and track moving subjects that are not in the centre of the frame. With a burst speed of 10 frames per second and a 4K video mode, the α7 III is ready to capture fast action.



EISA DSLR
CAMERA
2018-2019

Canon EOS 6D Mark II

The Canon EOS 6D Mark II is a compact but powerful DSLR for the enthusiast photographer. The 26.2-million-pixel full-frame CMOS sensor and DIGIC 7 image processor work together to provide excellent image quality, even in low-light situations. The camera combines a fast and reliable 45-point autofocus system with Canon's impressive Dual Pixel CMOS autofocus system that is used for live view and video shooting. The vari-angle touchscreen – a first for Canon's full-frame cameras – makes it easy to frame the subject and to operate the camera menu.



EISA
PROFESSIONAL
DSLR CAMERA
2018-2019

Nikon D850

The Nikon D850 is an outstanding and powerful full-frame DSLR that can handle anything the user throws at it. Its 45.7-million-pixel BSI CMOS sensor allows photographers to capture both high-resolution still images and full-frame 4K UHD video. The D850 can shoot seven frames per second at full resolution (nine with the optional battery grip) and has the same 153-point autofocus system as the Nikon D5, which allows it to track moving subjects reliably. The large and bright optical viewfinder makes it easy to frame your subjects.



EISA BEST BUY
CAMERA
2018-2019

Canon EOS M50

This small, light and affordable mirrorless camera delivers the same image quality as its larger siblings. Thanks to the 24.1-million-pixel APS-C sensor and DIGIC 8 image processor it can capture both high-quality still images and 4K video. The vari-angle touchscreen makes it easy to frame your subject from any angle – high, low, and selfies and vlogs, with a simple tap-to-focus. The improved Dual Pixel CMOS AF allows for fast, accurate, and precise focusing across up to 88% of the imaging area in both photos and Full HD movies. With the built-in Wi-Fi and Bluetooth you can easily transfer images to a mobile device and share them on social media.



EISA
MIRRORLESS
CAMERA
2018-2019

Fujifilm X-H1

The Fujifilm X-H1 is the new professional flagship in the X system. For the first time it incorporates in-body image stabilisation, which is very effective. The ergonomics have been greatly improved over previous models with bigger buttons, a larger grip and a top LCD display. The fast hybrid autofocus is complemented by silent shooting up to 14 frames per second, while the new high-resolution viewfinder is one of the best on the market. Movie recording is enhanced with Cinema-4K resolution, F-Log gamma and a new Eterna film simulation. The X-H1 incorporates the excellent 24.3-million-pixel X-Trans CMOS III sensor giving high resolution with low noise.



EISA
PROFESSIONAL
MIRRORLESS
CAMERA
2018-2019

Sony α7R III

The third generation of Sony's high-resolution mirrorless camera, the α7R III has a 42.4-million-pixel back-illuminated Exmor R CMOS sensor that produces images with tremendous detail. At the same time it provides high shooting speeds of up to 10 frames per second with autofocus tracking, allowing it to keep moving subjects in sharp focus. The 5-axis in-body image stabilisation system has been fine-tuned to support the high-resolution shooting capacity, meaning you can use the camera handheld in a wide range of conditions.



EISA
SUPERZOOM
CAMERA
2018-2019

Sony Cyber-shot RX10 IV

Sony's fourth-generation ultra-zoom camera, the RX10 IV combines a versatile 24-600mm equivalent f/2.4-4 ZEISS Vario-Sonnar T* lens with a large sensor: namely a 1in, 20.1-million-pixel Exmor RS CMOS stacked image sensor. This combination allows the user to shoot sharp images across the entire zoom range from wideangle to super-telephoto, without the need to change lenses. The Fast Hybrid autofocus system employs the same High-density Tracking technology as the Sony α series of cameras, which makes it easier to track fast-moving subjects such as birds in flight.





EISA DSLR
ZOOM LENS
2018-2019

SIGMA 14-24mm F2.8 DG HSM | Art

This SIGMA lens is a really impressive performer. It's rare to find a bright extreme wideangle zoom of this kind with very high sharpness, virtually no linear distortion, and almost no sign of chromatic aberration. With extremely good build quality, well protected against dust and splashes, this is a lens you can use with confidence in poor weather conditions. Available for full-frame DSLRs at a very reasonable price, this landscape and architecture lens stands out from the competition.



EISA DSLR
TELEZOOM
LENS
2018-2019

Tamron 70-210mm F4 Di VC USD

Tamron's latest telephoto zoom combines high-quality optics with a constant f/4 maximum aperture, fast and silent autofocus, and optical stabilisation, all at a fraction of the cost of equivalent lenses. It delivers impressively sharp images with minimal aberrations, along with attractive background blur. Relatively lightweight, its moisture-resistant construction should also appeal to photographers who regularly shoot outdoors. Providing a very attractive balance between image quality, robustness and portability, it's a great choice for enthusiast photographers.



EISA
PROFESSIONAL
LENS 2018-2019

Nikon AF-S NIKKOR 180- 400mm F4E TC1.4 FL ED VR

Nikon's first lens with a built-in teleconverter is a dream come true for many professional sports and action photographers. With the easy-to-use teleconverter, it provides focal lengths up to 560mm at a maximum aperture of f/5.6. The lens delivers sharp images throughout the zoom range, even when you are shooting at maximum aperture. Its effective stabilisation allows you to shoot at shutter speeds up to four stops slower than would otherwise be possible. The lens is fully weather resistant with a fluorine coating that protects the front element against water, dust and dirt.





EISA DSLR
PRIME LENS
2018-2019

Canon EF 85mm F1.4L IS USM

This unique lens combines built-in image stabilisation with a very large aperture. This combination makes it possible to take handheld pictures in very low light. The lens is built for professional work, with weather sealing and fast, accurate autofocus. The sharpness is improved compared to previous 85mm lenses from Canon, while blurred backgrounds are rendered very attractively. It's a perfect choice for portrait and wedding photographers shooting with high-resolution full-frame DSLRs.



EISA MIRRORLESS
WIDEANGLE ZOOM
LENS 2018-2019

Sony FE 16-35mm F2.8 GM

Part of Sony's premium G Master series, this is a great wideangle zoom that provides impressive sharpness across the entire image. The lens has weather sealing and is well built for professional use, but is lighter in weight compared to its competitors. Yet it outperforms most of them, not only in terms of sharpness, but also giving images with low vignetting and minimal distortion. It's a perfect lens for landscape, architecture and cityscape photography.



EISA MIRRORLESS
STANDARD
ZOOM LENS
2018-2019

Tamron 28-75mm F2.8 Di III RXD

This Tamron is a high-speed standard zoom designed for full-frame mirrorless cameras. Compact and lightweight at just 550g, it is an excellent fit for small cameras such as the Sony α7 family. It is designed to produce enough detail for the newest high-resolution sensors, while the large aperture makes it easy to throw the background out of focus with a beautiful 'bokeh' effect. The fast, quiet autofocus motor is capable of keeping moving subjects in focus. Overall this lens provides very good performance at a highly competitive price.



EISA MIRRORLESS
TELEZOOM LENS
2018-2019

Sony FE 100-400mm F4.5-5.6 GM OSS

This super-telephoto zoom lens is ideal for sports and nature photography, and offers great sharpness throughout the zoom range. Vignetting is insignificant while distortion is very low and is not an issue for the type of photography typically practised with this lens. The autofocus is very fast, precise and silent, while the optical stabilisation ensures sharp photos at slow shutter speeds. Built to be used under adverse weather conditions, it is a great lens that offers very high image quality.



EISA PHOTO
SERVICE
2018-2019

CEWE Photobook Pure

This app provides an easy-to-use and affordable photobook service for smartphone users wishing to showcase their pictures. Using the app, which is free for Android and iOS, simply select 22 pictures from your gallery and let it create a photobook that may be further customised before ordering. A personalised title goes on the cover, as well as a little message at the beginning of the book. The result is printed on premium matte paper, packed into a slipcase and delivered to your doorstep. The service is available in 19 European countries at an attractively low price.



EISA PHOTO
INNOVATION
2018-2019

Canon Speedlite 470EX-AI

This Speedlite flashgun makes the life of the photographer much easier by taking the guesswork out of bounced flash. The 470EX-AI automatically fires a series of pre-flashes to determine how light can be bounced from a ceiling or wall, and rotates the flash head into the right position to provide soft and flattering light. Alternatively the photographer can manually position the flash head, and the unit will maintain this position even if the camera is rotated. With full E-TTL control the flash will automatically fire at the right intensity to give perfectly exposed images.



EISA PHOTO
VIDEO CAMERA
2018-2019

Panasonic LUMIX DC-GH5S

This camera is specially designed for demanding videographers. The 10.2-million-pixel Four Thirds sensor offers dual native ISO sensitivities for the best picture quality when working in low light. It also offers many different recording formats, including 4K/30p 4:2:2 10-bit direct to card without any time limit, or high frame rates (240fps in Full HD) for smooth slow motion. It also offers V-Log and HDR mode for wide dynamic range and better tonal rendering. Other useful facilities include a zebra pattern display, time code in/out function as well as a waveform and Vector Scope monitor.



EISA BEST
SMARTPHONE
2018-2019

Huawei P20 Pro

With its dazzling glass finish, impressive 6.1in, 1080x2240px resolution AMOLED screen, 18:9 ratio, dependable 4000mAh battery equipped with Super Charge functionality and – last but not least – amazing triple camera system on its back, co-produced by Leica, the Huawei P20 Pro is the most advanced, innovative and technically superior smartphone ever. The perfect companion for mobile users, it is also a trendsetter in the mobile photography field due to the stunning photos and videos it produces. The core imaging technology includes a primary 40-million-pixel f/1.8 colour sensor, combined with two secondary sensors – a black & white 20-million-pixel f/1.6 and 8-million-pixel 5x hybrid zoom f/2.4 for colour. It's a winning combination of great hardware, optics and craftsmanship.



Other 2018-2019 EISA awards

Hi-Fi ANALOGUE MUSIC SYSTEM

Pro-Ject Juke Box S2

COMPACT MUSIC SYSTEM

Denon CEOL N10

ALL-IN-ONE SYSTEM

Naim Audio Uniti Atom

WIRELESS SYSTEM

DALI Callisto 6C & Sound Hub

STEREO SYSTEM

Marantz ND8006/PM8006

STEREO RECEIVER

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AMPLIFIER

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NAD M32

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Is Fujifilm X-Trans ISO optimistic?

Q I am thinking of switching from my Nikon full-frame gear because it's just too bulky when I travel. The Fujifilm X-series system promises image quality that should be good enough combined with a lot less weight and bulk at the airport check-in desk. So I'm currently looking at an X-T2 body and some lenses. During my camera research I did come across some comments that worried me a little. Some, it seems, accuse Fujifilm of, at best, being optimistic about the ISO sensitivity settings on its cameras and, at worst 'cheating'. Of course I see a lot of really excellent images taken with Fuji gear, but from a practical point of view I just want to understand what all the fuss is about.

Steve Greening

A In theory, if you know the brightness of a scene accurately, you can look up a chart and set the aperture, ISO and shutter speed and the exposure will be perfect. But it's not as simple as that. Lens light-transmission efficiency varies, aperture and shutter calibration can be out and the ISO sensitivity you select on one camera may not 'match' the same



Steve Greening is considering getting himself a Fujifilm X-T2



Original camera JPEG with simple optimisations in post-processing



Bracketed composite from five raw files HDR-merged to produce a normal-tone dynamic range result

Can I use the HDR effect to produce a more natural-looking image?

Q If my understanding is correct, HDR stands for High Dynamic Range. But whenever I look at an HDR photo the effect is unnatural, artificially exaggerated, often oversaturated, and with ridiculously darkened skies, etc. I also know that my old Canon EOS 350D can sometimes produce images that are lacking in dynamic range, particularly when the light is bright and harsh. Details in the sky can be blown out of existence and shadows simply black. So I was wondering if I can use the HDR effect to

improve photos like these without making them into cheap-looking abstract modern art? All I want is a normal-looking result.

Liam Unsworth

A You definitely can boost dynamic range to produce a more subtle result than an HDR filter. Try simply pulling back the highlights and bringing up the shadows and adjusting brightness and contrast to balance the result. This may produce more noise but it might be acceptable. Using

raw files will help. Much more effective is to use exposure bracketing. This is where you shoot the same scene in several shots, under and overexposed, then combine them with the normally exposed version. Look for a 'Merge to HDR' function in your software to combine the images. With careful adjustment you can produce very good normal-tone images that have none of the nasty excesses of typical HDR filters. Just be sure to avoid any movement of the subject between the component shots.

setting on a different marque of camera. Image sensors need to be calibrated and indexed so that the best image quality the sensor can deliver throughout the ISO range can be achieved. This means there can be a slight disagreement as to what a given ISO precisely

represents. Put simply, some camera manufacturers use the Recommended Exposure Index (REI) and others use Standard Output Sensitivity (SOS). Fujifilm uses the latter, while Nikon uses the former. If you set up your Nikon next to a Fujifilm camera with the same field of view lens, shutter speed, aperture and ISO setting, the Fujifilm image may

be slightly darker. Some accuse Fujifilm of intentionally exposing less to preserve highlights, but that's very debatable. Both ways of indexing the sensor sensitivity are accepted industry standards. It's more important that your camera produces correctly exposed images.

Q&A compiled by Ian Burley

Protecting your camera kit at home and away

You've invested time and money into your photography so why wouldn't you invest in protecting your camera and equipment?

If you're shooting a landscape, wildlife or street photography, whether in the UK or abroad, the risk of theft is always present. Accidents can also happen, whether its your fault or someone else's – dropping a lens or knocking over a tripod are easy but can be expensive mistakes to make.

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Tech Talk

Tony Kemplen on the ...

Olympus
PEN D

The PEN brand of film cameras arrived in 1959 and the PEN Ds are arguably the best of the range

Olympus had a reputation for producing small film cameras, perhaps the best known being the OM-1 SLR. Launched in 1973 it was noticeably smaller and lighter than its rivals, and was on the market in various successor forms for almost 30 years. The company also made a range of half-frame compacts, which allow you to shoot twice as many negatives on a roll, so a 36-exposure cassette yields 72 shots – more than enough for the average holiday. Half-frame cameras tend to be smaller than full-frame models, but not drastically so. They still have to accommodate the same cassette and take-up spool, but the negatives are a vertical 18x24mm, compared with the 36x24mm of full frame. This means the width of the camera body can be reduced by at least 18mm. That said, some full-frame compacts, such as the Rollei 35, were smaller than most half-frames on offer at the time.

Best of the PENs

The PEN range first appeared in 1959, and by the time production ceased in 1983, there had been 19 different models made.



The PEN D had a built-in exposure meter and fully manual controls



The futuristic Opera House in Valencia, Spain, shot on the Olympus PEN D

Legend has it that the name was chosen to suggest that, like a pen, the PEN was small enough to be taken everywhere. The earliest versions were quite simple point and shoots, while the various PEN Ds had a built-in exposure meter, while still having fully manual controls. The final E series were completely automatic, so more foolproof, but at the expense of flexibility if you want to choose your own settings. To my mind, the Ds are the best of the PENs – mine has a 32mm f/1.9 Zuiko lens with a 7-speed shutter.

One problem that users may have to contend with is deterioration of the light seals, resulting in light leaks on the negatives. This is such an acknowledged problem, that replacement seals are widely available for the much more common Olympus Trip 35 cameras, but a little online searching or indeed basic DIY skills, can find a solution for the half-frame

‘The PEN range was small enough to be taken everywhere’

models. As you can see from my example above, this is not something that I had addressed when I took my PEN D to sunny Valencia. Mind you, at 40 years of age, the camera’s seals have probably fared better than the roof on the city’s futuristic opera house, barely 10 years old, and seen here shrouded in scaffolding while the seals are repaired.

It can be a bit intimidating to see that the frame counter goes up to 72, but at least you don’t have to worry too much about running out of film, and I like to make short in-camera sequences of images, so it suits me.

The PEN brand was widely respected, and 50 years on Olympus wisely resurrected it when the PEN EP-1 digital camera was announced. Personally I’d rather use one of the original PENs, and if you fancy giving them a try, you shouldn’t have to pay more than £50 for the experience.

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Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at 52cameras.blogspot.co.uk. More photos from the Pen D: www.flickr.com/tony_kemplen/sets/72157654303489141/

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24mm F3.5 L TSE MkII	E++	£1,199 - £1,239
28-105mm F3.5-4.5 USM	E++	£119
28-75mm F2.8 XR Di AF Tamron	E+	£159
28-80mm F3.5-5.6 AF Tamron	E+	£25
35-135mm F3.3-4.5 Zeiss	E++	£349
35mm F1.4 L II USM	Mint-	£1,049
40mm F2.8 STM	E++ / Mint-	£119 - £129
45mm F2.8 TS-E	E+ / E++	£649 - £679
50mm F1.4 USM	E++	£199
50mm F1.8 EF II	E++ / Mint-	£59
50mm F1.8 EF STM	E++	£79
50mm F2 ZE Macro Zeiss	E++	£699
50mm f2.5 EF Macro	E++	£169
55-250mm F4-5.6 EFS IS	E++	£79
60mm F2.8 Macro USM EFS	Mint-	£239
70-200mm F2.8 L IS USM II ...	E++ / Mint-	£1,299 - £1,369
70-200mm F4 L IS USM	E++	£569
70-210mm F3.5-4.5 USM	E++	£99
70-300mm f4-5.6 IS USM	E+ / E++	£179 - £199
70-300mm F4-5.6 L IS USM	E+	£739
75-300mm F4-5.6 III	E++	£89
75-300mm F4-5.6 IS USM	E++	£199
85mm F1.2 L USM MkII	E++ / Unused	£999 - £1,249
85mm F1.4 L IS USM	Mint-	£1,199
90-300mm F4.5-5.6 EF	E++	£79
90mm F2.8 Tilt-Shift Lens	E++	£679
100-300mm F4.5-5.6 USM	E+	£69
100mm F2 ZE Macro Zeiss	E++ / Mint-	£749 - £799
100mm F2.8 USM Macro	E++	£249
135mm F2 L USM	E++ / Mint-	£599
180mm F3.5 Di Macro AF Tamron	E++	£399
180mm F3.5 EF L Macro USM	E++	£799
200-400mm F4 L IS USM with Internal 1.4x Extender Lens	E++	£7,989
200mm F1.8 L USM	15 Days	£1,499
200mm F2.8 L USM II	E++	£399 - £429
300mm F2.8 L IS USM	E+ / E++	£1,989 - £2,479
300mm F2.8 L IS USM MKIIE++ /	Mint-	£3,999 - £4,189
400mm F2.8 L IS USM	E+ / E++	£3,689 - £3,889
400mm F2.8 L USM	E+	£2,449
400mm F4 DO IS USM	E+ / E++	£1,879 - £1,979
400mm f5.6 L USM	E++	£579
500mm F4 L IS USM	E+	£3,449
500mm F4 L IS USM MKII	E+ / E++	£5,950 - £5,995
500mm F4.5 L USM	E+	£2,149
500mm F8 SP Reflex Tamron	E+	£179
800mm F5.6 L IS USM	E+	£6,989

Canon EOS Teleconverters

1.4x EF Extender	Exc	£49
1.4x EF MKIII Extender	E++	£319
2x EF Extender	15 Days / E++	£59 - £129
2x EF II Extender	E++	£169
2x EF MKIII Extender	E++ / Mint-	£279 - £319
EF12 Extension Tube	E++ / Mint-	£35 - £39

Contax G Series

21mm F2.8 G + Finder	E++ / Mint-	£399 - £549
28mm F2.8 G	15 Days / E++	£149 - £249
28mm F2.8 G - Black	E++	£299
35mm F2 G	E++	£259
90mm F2.8 G	E+ / E++	£169 - £229
90mm F2.8 G + GG3 Hood	E++	£199
90mm F2.8 G - Black	E++	£249 - £279

Contax SLR Lenses

25mm F2.8 MM	E++	£349
28-70mm F3.5-4.5 MM	E++ / Mint-	£249 - £279
28-80mm F3.5-5.6 AF	Unused / New	£349 - £399
35mm F2.8 MM	E+	£179
35mm F2.8 PC Shift AE	E++	£1,099
50mm F1.4 AF	E++	£399 - £449
70-200mm F3.5-4.5 AF	E++	£299
70-300mm F4-5.6 AF	E++ / Unused	£349 - £649
100mm F2 AE	E+	£599
135mm F2 (60 Year Edition)	Unused	£2,379
135mm F2.8 AE	E+ / Mint-	£159 - £249
135mm F2.8 MM	E+ / E++	£169 - £199
180mm F2.8 AE	E++	£349

180mm F2.8 MM	E++	£349
200mm F3.5 AE	E+ / E++	£129 - £149
200mm F4 AE	Unused	£449
300mm F4 MM	E+	£269

Digital Compact Cameras

Canon Powershot A3400 IS	E++	£69
Powershot G3x - Black	E++	£479
Powershot G5x - Black	Mint-	£449
Powershot G7X II - Black	Mint-	£379
Powershot G9	E+	£79
Powershot G9x II	Mint-	£259
Powershot S3 IS	15 Days	£49
Powershot S90	E++	£79
FujiFilm X100F - Black	E++ / Mint-	£869 - £899
X100F - Silver	E++	£889
X100T - Black	E++	£649
XF-1 Brown	15 Days	£99
X10	E++	£279
X100 Silver	E++	£299

Leica Digilux 2	15 Days	£279
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Nikon Coolpix P50	E++	£49
Coolpix S9600	E++	£89

Panasonic DMC FZ2000	Mint-	£749
DMC FZ30	15 Days	£39
DMC LX15 - Black	E++	£399
DMC TZ10 Black	E+	£59
DMC-FZ45	E+	£69
DMC-TZ70	E++	£159

Ricoh GR Digital	E+	£119
GXR + A12 Mount + VF2 Finder	E++	£279
GXR Body Only	E++	£129

Sony DSC T90	E++	£79
DSC-H400	E+	£59
DSC-R1	15 Days	£59
DSC-RX100	15 Days / Exc	£149 - £189
DSC-W570	E++	£69
DSC-W80	15 Days	£29
DSC-W800	Mint-	£49
DSC- RX100 MkII	E+ / E++	£269 - £299

Digital Mirrorless

FujiFilm X-E1 Black Body Only	E++	£179
X-E2 Black Body Only	E++	£269 - £279
X-E2 Chrome Body Only	15 Days / E++	£189 - £279
X-M1 + 16-50mm	E+	£199
X-M1 Silver Body Only	E+	£149
X-Pro2 Body Only	E++ / Mint-	£939
X-T1 Black Body Only	E+ / E++	£389 - £399
X-T1 Body Only	Mint-	£419
X-T10 Black Body Only	E+ / E++	£279
X-T10 Silver Body Only	E+	£299
X-T2 Black Body + Handgrip	E+	£839
X-T2 Black Body + VPB-XT2	E++ / Mint-	£839 - £869
X-T2 Black Body Only	Mint-	£849
X-T20 Body Only - Silver	E++	£599

Olympus E-M1 Silver Body + HLD-7 Grip	E++	£459
E-M10 MkIII Black Body Only	Mint-	£469
E-M5 MarkII Body + ECG-2 grip	E+	£599
E-P1 + 14-42mm	E+	£99
OMD E-M5 MkII Body + HLD-8G Grip ...	E+ / E++	£549 - £579
OMD E-M5 Silver Body Only	E+	£229
Pen-F Silver Body Only	E+ / Mint-	£649 - £699

Panasonic DC GH5 Body + BGGHG	E++	£1,339
DC GH5 Body Only	E++ / Mint-	£1,239 - £1,299
DC GX9 Body Only - Black	Mint-	£479
G80 Body Only	Mint-	£499
GF-3 Black Body	E+	£79
GH-2 Body Only	E+	£159
GH4 Body Only	E+	£549
GX7 Body Only	E++ / Mint-	£239
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Sony A6300 + 16-50mm	E+	£579
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Canon EOS 1DX Body Only	15 Days	£1,699
EOS 30D Body Only	E+ / E++	£59 - £69
EOS 350D Body Only	15 Days / E+	£49 - £79
EOS 400D + 18-55MM	E+	£119
EOS 40D + BG-E2 Grip	E+	£129
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EOS 500D Body Only	15 Days	£79
EOS 5D MkII Body Only	E+	£599
EOS 5D MkIII Body + BG-E11 Grip	E++	£1,449
EOS 5D MkIII Body Only... 15 Days /	E++	£749 - £1,449
EOS 5D MKIV Body Only	E++	£2,399
EOS 5DS Body + BG-E11 Grip	Mint-	£2,099
EOS 5DS Body Only	E+ / E++	£1,689 - £1,699
EOS 5DS R Body Only	Mint-	£1,999
EOS 60D Body Only	E+ / E++	£249 - £279
EOS 650D Infra Red Body Only	E++	£429
EOS 6D Body + BG-E13 Grip	E+	£699
EOS 6D Body Only	E+ / E++	£649 - £689
EOS 760D Body Only	E++	£449
EOS 7D + BG-E7 Grip	E+	£359
EOS 7D Body Only	Exc / E++	£299 - £399
EOS 7D MkII Body Only	E++	£789
EOS M50 Body Only	Mint-	£449

Nikon D3 Body Only	15 Days / E++	£379 - £799
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D3300 Body Only	Mint-	£249
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D70S Body Only	E+ / E++	£69 - £75
D7100 Body Only	E++	£449
D7200 Body Only	E+ / Mint-	£589 - £619
D750 Body Only	E+ / E++	£989 - £1,089
D80 Body Only	Exc / E+	£69 - £109
D800 Body Only	15 Days / E++	£749 - £949
D800E Body Only	E++	£1,039
D810 Body Only	E++	£1,349
D90 Body + MB-D80 Grip	15 Days	£129
D90 Body Only	E+	£109
Df Body Only	E+	£1,289

Pentax K-01 Body Only	Mint-	£199
K100D + 18-55mm	E+	£129
K100D Body Only	E++	£85
K3 + 18-55mm WR	E++	£349
K30 Blue Body Only	E++	£169
K5 Black Body Only	E++	£219
GX20 + 18-55mm	E+	£99
Sony A200 + 18-70mm	E+ / E++	£119 - £129
A290 + 18-55mm	E++	£189
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35-90mm F4-5.6 HC	E+ / E++	£2,699 - £3,559
B35mm F3.5 HC	E+ / E++	£899 - £1,099
50-110mm F3.5-4.5 HC	E+	£1,099 - £1,299
50mm F3.5 HC	E+ / E++	£849 - £1,199
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21mm F4 Chrome + Finder..... Exc / E+ £749 - £799
24mm F1.4 Asph M - Black..... Mint- £3,289
24mm F2.8 Asph M Black..... Exc / E++ £899 - £1,099
24mm F2.8 Asph M Black 6bit..... E+ £1,049
24mm F3.8 Asph M Black..... E+ £1,099
28mm F2 Asph M Black 6bit..... E++ £1,849 - £1,899
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35mm F2 Asph M Black 6bit. E+ / E++ £1,599 - £1,699
35mm F2.4 Asph M Black 6bit..... Mint £1,199
50mm F1.1 Artisans 7..... E++ £299
50mm F2 M Black 6bit..... E++ £1,149
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75mm F2 Apo M Black 6bit..... E+ £1,599
75mm F2.4 M Black 6bit + Hood..... Mint- £999
75mm F2.5 M Black 6bit + Hood..... E++ £849
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35-70mm F2.5-3.3..... E++ £599
50mm F2 ROM..... E++ £549
60mm F2.8 Macro ROM..... E++ / Mint- £799
80-200mm F4 ROM..... E++ £899
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90mm F2 Apo Asph ROM..... E++ £1,999
90mm F2.8 R 3cam..... E+ £399
180mm F2.8 R 3cam..... E+ / E++ £299 - £499
180mm F2.8 ROM..... E+ £949
180mm F4 R 3cam..... E+ £279
280mm F2.8 Apo R 3cam E+ / Mint- £2,699 - £3,249
280mm F2.8 Apo ROM..... E++ £3,499

Sony AF Lenses

16-35mm F2.8 ZA SSM..... E+ £679 - £749
16-50mm F2.8 DT SSM..... E+ £289
16-80mm F3.5-4.5 ZA..... E++ £249
16mm F2.8 Fisheye..... E++ £499
17-50mm F2.8 Di II Tamron..... E+ £179
18-200mm F3.5-5.6 DT..... E+ £239
18-300mm F3.5-6.3 DC OS HSM Sigma C..... E++ £199
18-55mm F3.5-5.6 SAM..... E++ £49
18-70mm F3.5-5.6 DT..... E+ / E++ £49 - £69
24-70mm F2.8 Di VC USD Tamron..... Mint- £449
24-70mm F2.8 ZA SSM..... E+ £549
28-300mm F3.5-6.3 XR Di Tamron..... E+ £89
28-75mm F2.8 Di II Tamron..... E++ £159
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Nikon AF Lenses

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10.5mm F2.8 G AF ED DX Fisheye . E+ / E++ £289 - £299
12-24mm F4 G AFS DX ED..... E++ / Mint- £349 - £399
14-24mm F2.8 G AFS ED..... E+ £849
16-85mm F3.5-5.6 G ED VR AFS DX.. E+ / E++ £199 - £239
16mm F2.8 AFD Fisheye..... E+ / E++ £449
17-55mm F2.8 G AFS DX IFED..... E+ £239
18-105mm F3.5-4.5 G AFS ED DX VR .. E+ / E++ £119 - £129
18-140mm F3.5-5.6 AF-S G ED VR DX.. E+ / Mint- £229 - £259
18-300mm F3.5-6.3 AFS DX VR..... Mint- £499
18-55mm F3.5-5.6 G AF-P DX..... Mint- £49
18-55mm F3.5-5.6 G AFS VR..... E++ / Mint- £69
18-70mm F3.5-4.5 G AFS ED DX... Exc / E++ £49 - £85
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24-120mm F4 AFS G ED VR..... E++ / Mint- £529 - £549
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24-70mm F2.8 G AFS ED..... E++ £889
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24-85mm F3.5-4.5 G AFS VR..... E++ £269
24mm F1.4 G AFS ED..... E+ £869
24mm F2.8 AFD..... E++ £239
24mm F3.5 ED PC-E..... E++ £1,049
28-100mm F3.5-5.6 AFG..... E++ £59
28-300mm F3.5-5.6 G ED AFS VR..... E++ £499
28-80mm F3.3-5.6 AFG..... E+ £39
28-80mm F3.5-5.6 AFD..... E+ £39
28mm F2.8 AF..... E+ / E++ £139 - £149
28mm F2.8 AFN..... E+ / E++ £129 - £139
35mm F1.4 G AFS..... E++ £799
35mm F1.8 G AFS DX..... E+ / E++ £99 - £119
40mm F2.8 G AFS DX Micro..... E+ / E++ £159 - £179
45mm F2.8 D PC-E ED Macro..... E++ £1,049
50mm F1.4 AFD..... E+ / E++ £139 - £169
50mm F1.8 G AFS..... E+ / E++ £89 - £119
70-200mm F2.8 G AFS ED VR..... E++ £699
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70-300mm F4-5.6 G AFS VR..... E++ £299
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80-200mm F2.8 ED AF..... E+ £249 - £299
80-200mm F2.8 ED AFD..... E+ £249
80-400mm F4.5-5.6 AFD VR..... E+ £399
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85mm F2.8 D PC Micro..... Unknown £799
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Nikon AF Teleconverters

TC-14EIII Converter..... Mint- £379
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TC-20 EII AFS Converter..... E++ / Mint- £159 - £169
TC-20 EIII AFS Converter..... E+ / Mint- £199 - £249
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6.5 fps
1080p movie mode

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9.0 fps
4K Video

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60 fps
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60 fps
4K Video

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Full Frame CMOS Sensor

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8.0 fps

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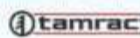
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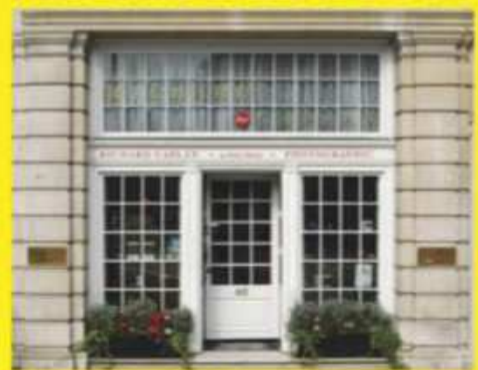


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Final Analysis

Roger Hicks considers...

'Sikkim', 1965-9, by Alice S Kandell



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In 1963 an American, Hope Cooke, married the King of Sikkim. Her friend Alice Kandell was a wedding guest and returned repeatedly to Sikkim in the 1960s and took pictures. In 2011, by now Dr. Kandell (Google her), she gave numerous photographs to the US Library of Congress, stipulating that they be in the public domain.

This is an archetypal record shot. It's real; immediate; and sublimely everyday, even down to the spare yak's rump in the background. There are countless shots like it all over the world. But any picture acquires historical significance if it survives long enough; and the most final of photographic analyses is survival. How many heirs will sort out their forebears' pictures, or know what they are looking at if they do?

So, sort out any of your own that may

be of interest; gather them together; and caption them as fully as possible. Then imagine you are offering them to a museum. The pictures needn't necessarily be of exotic locations, though it helps. All that you need is half-decent quality and an underlying theme. If you already have an 'archive' go through it. Otherwise, ask yourself what interests you. Photograph it. Comprehensively organise it. Caption it. Mention your collection(s) in your will, or give it/them away now.

Historical interest

Looking back over about 50 years, many of my own old pictures suffer from three drawbacks. First, I often wasn't very good, especially technically. Second, my themes were too diffuse. Third, I failed to appreciate what might be of interest in a few decades' time, not least because

I didn't think hard enough or look at enough old pictures. I have lots of dull pictures of shop exteriors in the 1970s, for example, but almost no interiors, which would be far more interesting today. Admittedly, that was partly because I couldn't afford an ultra-wide, but it was also because I was too shy or lazy to ask; shyness and laziness feed on one another.

Despite this, my pictures from Weston-super-Mare in the 1970s and Dharamsala in the 1980s may now be of modest historical interest. Unfortunately they are generously interspersed with countless frankly dull pictures and snapshots that no one in their right mind would preserve. But someone might be interested in the good stuff, if I sort it out. If I don't: well, if you inherit some pictures, at least look through 'em before you chuck 'em out.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Sosi Vartanesyan**

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